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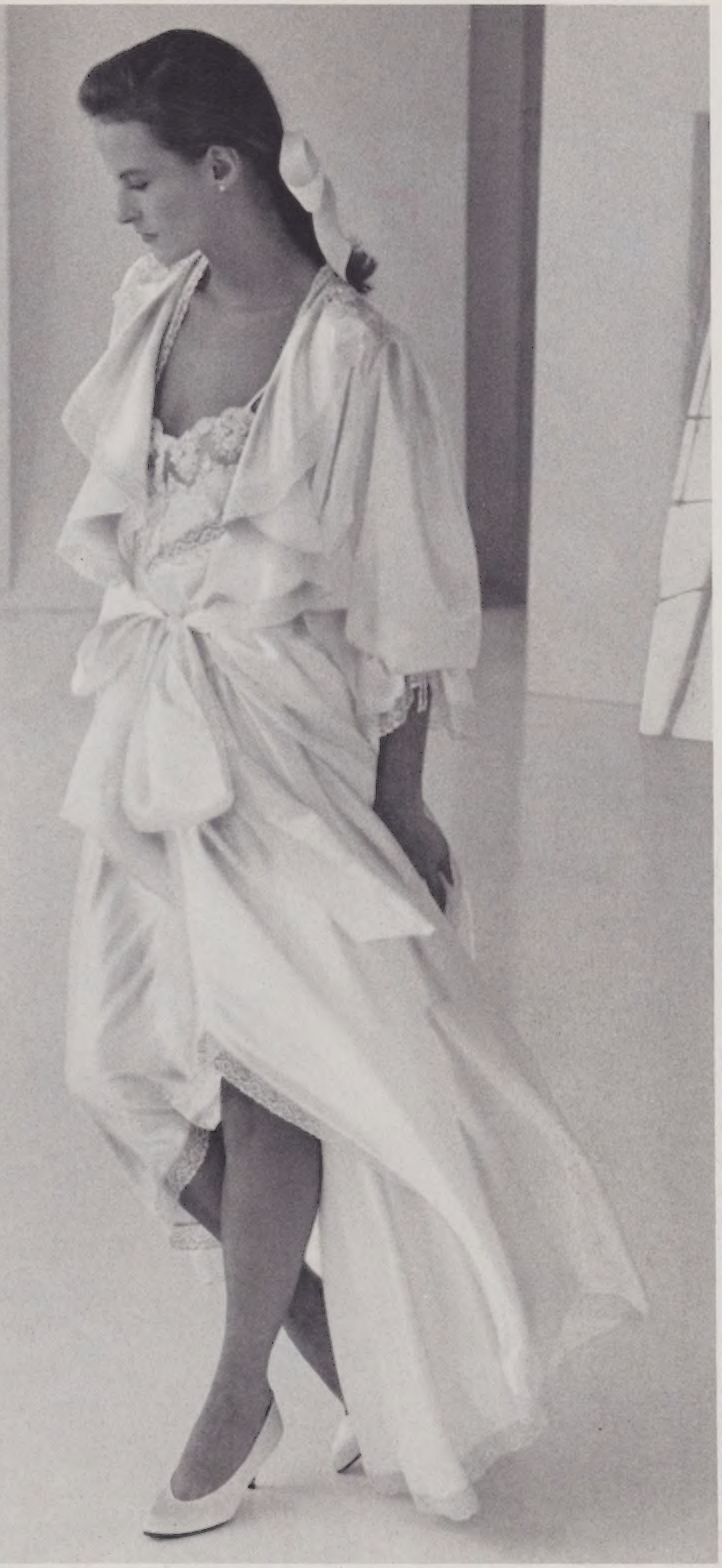

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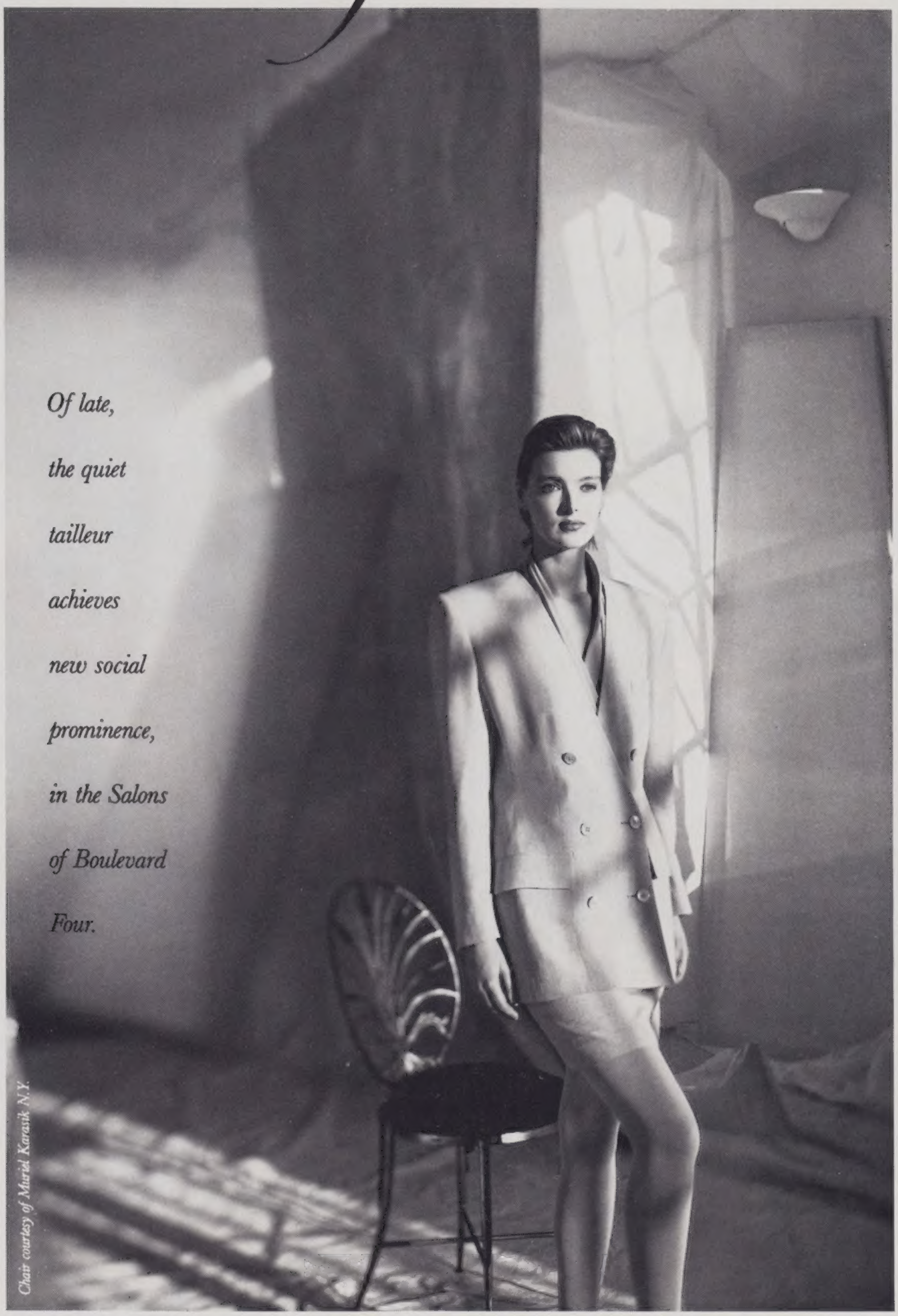

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"Never trust a man who lavishes expensive gifts upon you," my Mother always said. "Unless you really like him."

She told me a lot of things about men, my Mother. And she was almost always right.

But this man was no typical man. This was a man in a million. A man who seemed very fond of me.

It had started only six weeks ago when I was stuck in row 12 on one of those seemingly endless flights that stop in Guam on their way to Tokyo.

In seat 12F, alongside of me, was an elbow that seemed intent on straying across the armrest the entire flight. It was his elbow.

By the time they served lunch I was halfway to falling in love.

Over the next two weeks I saw him just about every day. So when he asked me to join him for a trip out of town, it wasn't really a surprise.

After a long and leisurely lunch at a remote Country Inn, my man took me for a walk into the garden.

"This is for you, and for our days to come," he whispered in my ear as he handed me a package about half the size of a shoe box.

I undid the wrapping paper and revealed a beautiful calfskin jewelry box. With bated breath I lifted the lid.

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This was a watch for a lifetime.

Admiring the way the raised gold numerals seemed to shimmer in the reflected sparkle of the diamonds, I suddenly recalled my Mother's advice.

"There must be strings attached to a gift as beautiful as this?" I asked my man, perhaps a little hopefully.

He let go of me and knelt down on one knee, "I was rather hoping it would help get you to the church on time."

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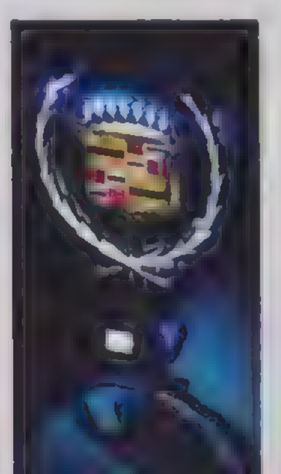

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BEAUTY NOW

Beauty in this issue: hot-weather hair—with an easy stance . . . clear-tint makeup

One of the most appealing points of reference—of this moment, of this issue—is the spirit of summer hair: unstudied, uncomplicated, good-looking but with an inherent sense of "laissez-faire." Its easy look may mean, simply, a soft ponytail twist, a couple of added combs, the lightest slick of a new gel that adds shine more than structure. Hair may get smoothed off the face; but even by night (1) stays sleek, simple. By the water, in bright sun, wet hair is slicked back, as neat from the back (2) as from front view. A bit of gel holds it in place; a good one: Kiehl's Sun Protection Groom.

For this issue, we found, some of the prettiest makeup around "mimics" nature: a clear tint of peach or light red—used simply to heighten color—across cheeks, the bridge of a nose, forehead (3). At eyes, a rosy-brown pencil is smudged at lash roots; brows stay "natural," just brushed for neatness. Lip color may deepen—or brighten—a bit but never strays to bright or brassy. Some of the best tints draw inspiration from summer fruit: a gloss of melon—or apricot or tomato.

The softest side of "natural": sweeping hair up into a gentle twist (4). A handful of "tortoise" pins holds hair in place with impromptu shape. When hair comes down (5), it might be free, loose, with plenty of body and curl, held lightly in place with Phytoplage—the "hot" new favorite among hair pros for styling/shaping. Unmistakable charm might then come (6) with a hat—a boater, a soft bright straw—with a breezy, very personal sense.

sensational . . .

. . . summer! Barely tanned skin, the sleekest healthy hair, less-than-serious earrings—a fresh start on a new season, above and on our cover, on model Estelle LeFebure. Starting off right: soft summer color—highlighted cheeks (Matte Rouge), a bit of gilding above eyes, black mascara (Aquacils waterproof), lips barely warmed by color (Sugared Maple). All, Lancôme. Makeup, François Nars. Hair by Suga/Suga salon, NYC. "Seashell" silicone earrings, Carol Motty at Artwear, NYC. Details, last pages. Photograph by Avedon.

Imagine a makeup and powder so light, they won't streak, cake, clog pores or even be detected by the naked eye...

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BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

DIET DECISIONS

How do Americans lose weight? According to a recent survey:

- 47 percent cut out snacks
- 45 percent exercise more
- 44 percent eat a little less

If you aren't busy on May 14, consider this: thousands of doctors across the country will leave their stethoscopes behind to walk with their patients in an effort to benefit the American Diabetes Association. The program—called Walk With Your Doc—has another plus: to inform the public about issues that are affecting health. More info: contact your local chapter of the American Diabetes Association.

California Caution

For twenty-four million Californians, life changed dramatically a few months ago when a new law, Proposition 65, went into effect warning citizens "about chemicals known to the State of California to cause cancer, birth defects, and other reproductive harm." Starting in March, warning signs and labels became required for any product containing certain hazardous substances.

Assemblyman Tom Hayden—Jane Fonda's husband—is behind the bill. Sponsors consider Proposition 65 a milestone in the environmental age and say its effects will sweep east across the country . . . and that products eventually will be changed to pass California's new ultra-conservative health law.

Beauty Trends

- Where is the cosmetics industry headed next? Now that this essentially women's business has been in the men's market for the past two decades and targeted over-forty women with new products, the next frontier: the lucrative children's arena. Revlon was one of the first with Care for Kids. Now, Givenchy is launching Ptisenbon, baby's first perfume under the Tartine et Chocolat label. One of the hottest kids' clothes lines in Paris, Tartine is designed by Catherine Painvin. In NYC, Ptisenbon will be launched in F.A.O. Schwarz—new home, too, of The First Children's Bank, brainchild of The First Women's Bank. With $250, kids can open a savings account—or (with a parent's O.K.) their own checking account.

- Montaj—which means "for a world of color"—is the name of Shari Belafonte-Harper's new makeup line, targeted to include Asian, Spanish, black, and white women.

- **Brunettes: more fun?** Madonna isn't the only woman to go from blond to brunette recently. TV viewers reportedly have complained that both Joan Lunden and Jane Pauley appear to have darkened their haircolor, too. Network spokespeople deny it, claiming it's probably "the lighting."

FIRST OF ITS KIND

The new Center for Human Appearance (at the Hospital of the University of Pennsylvania) brings together qualified surgeons and physicians to deal with appearance-related problems—from anorexia and obesity to traumatic injury and birth defects. Info, call 1 (800) 234-PENN.

From the Top

How healthfully do our Presidents eat? If you look at *The White House Family Cookbook* (Random House) by former White House Executive Chef Henry Haller (with Virginia Aronson), you discover "not very." One of Johnson's favorite foods was spicy chili with hot biscuits; Nixon loved meat loaf; the Fords frequently ordered rib roast; and though the Carters often ate chicken—it was usually "Southern fried." A Reagan favorite meal: macaroni and cheese—just as fatty.

LEGAL TRENDS

- *At Cornrows & Co., a Washington, DC, hair salon, styling now comes with a guarantee to help pay customers' legal fees if they have employment problems because of cornrow braids.*

- **Trend among office workers:** *to file "sick building" lawsuits against landlords, architects, contractors if they feel they were made ill by indoor air pollution. Although no one has yet won at trial, there has been one settlement—for $622,500. "Sick building syndrome" cases will multiply, predicts Laurence Kirsch of the "Indoor Pollution Law Report," even though cases are hard to prove.*

- **The plus of having more women in political power:** *a recent Senate hearing—the brainchild of Senator Barbara A. Mikulski (D-MD), working with Senator Brock Adams (D-WA)—on cancer detection in women. Reported there: the fact that most women over sixty-five who live on fixed incomes can't afford recommended mammography testing. Medicare doesn't pay preventive testing costs, either. Another topic covered: the high rate of Pap testing inaccuracy (in as many as 20-40 percent of cases), resulting in undiagnosed cases of cervical cancer. The targeted problem: the lack of regulated medical labs and so-called "Pap mills," which process thousands of tests a day with virtually no quality standards. (More information, write to Senator Barbara A. Mikulski, U.S. Senate, Washington DC 20510.)*

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mind health

Femininity & tomboys ...do sons need fathers?

BY CAROL TAVRIS

SONS OF DIVORCE

Most of the divorce decrees in America still automatically award custody of the children to the mother, on the grounds that mother knows best. But over the last two decades, research suggests that this practice may not always be beneficial to sons. Studies on the effects of divorce on children show consistently that boys suffer emotionally more than girls do, and a major reason seems to be the lack of regular contact with their fathers. One of the most striking findings, says Joan B. Kelly, Ph.D., of the Northern California Mediation Center, who reviewed the research, was that "children living in the custody of the same-sex parent were better adjusted than children living with the opposite-sex parent." Boys living with their fathers and girls living with their mothers "showed significantly more social competence, maturity, cooperativeness, and self-esteem." The traditional arrangement, in which the mother has custody and the father visits a few days a month, makes many children intensely unhappy; and many boys in particular become depressed or aggressive. Where feasible, joint custody arrangements, in which fathers share the responsibility for their children and spend considerably more time with them, are beneficial to children. According to mothers and teachers, boys in joint custody have fewer emotional and behavioral problems than boys living in the custody of their mothers with limited visitation. In fact, one study showed that joint-custody boys were as happy and well-adjusted as boys living in "happily married" families, and that both of these groups were better off than boys living with their mothers or with both unhappy parents. Of course, Kelly acknowledges, no universal generalizations can be drawn from these findings. Some fathers, sadly, don't want custody or even contact with their sons, and many boys do fine living with their mothers. But she thinks we should look more closely at the "reflexive tradition" of awarding sole custody to mothers and relegating fathers to the sidelines.

ARE TOMBOYS GOING OUT OF STYLE?

Were you a tomboy as a child? A surprising number of working women say yes—but what do these women mean, exactly? According to Barrie Thorne, Ph.D., at the University of Southern California, many women construct stories of themselves as tomboys that do not necessarily reflect how they behaved as children. "In one sense," she says, "the description of ourselves as tomboys is a narrative of protest against imposed rules of femininity—the tomboy has freedom of movement, gets dirty, plays outdoors, enjoys 'boys' games,' and the like."

Many women want to believe that their current independence and lack of "sissy" female qualities originated in childhood. The tomboy narrative, Thorne suggests, is a way of feeling superior to "mere" girls by identifying with males. "Most women today would be furious if you told them they 'think like a man,' but saying that as children they 'behaved like a boy' is just another version of it."

In any case, Thorne finds that among children the word "tomboy" is on the way out. Curiously, this doesn't necessarily mean that boys and girls are playing together more. In her studies, Thorne finds that they are still largely separated in their games, class activities, at mealtimes, and in friendships—though this segregation isn't rigid. "There *are* mixed boy-girl activities in and out of the classroom, and there are still girls who like to play in boys' groups and boys who like to play with girls." Perhaps as the word "tomboy" goes out of fashion, so will the idea that behaving like a boy is better than behaving like a girl.

DREAMS, MEMORIES, AND OUR CONSCIOUS LIVES

A psychiatrist says a person's emotional problems are biochemical in origin; a psychologist says they are mental in origin. It may soon be impossible to separate the two explanations. Three provocative books from the frontiers of brain research tackle the age-old mystery: How does the brain, that complicated cluster of neurons and chemicals, produce the mind, the awareness of oneself as a thinking creature, a "self" with memories and dreams?

In *Mind Matters: How Brain and Mind Interact To Create Our Conscious Lives* (Houghton Mifflin), Michael S. Gazzaniga, Ph.D., at The New York Hospital-Cornell Medical Center, argues that the physiology of the brain and the psychology of the mind are inseparable. Changes in brain chemistry may cause mental and emotional disorders (and drugs that alter that chemistry may seem to "cure" them), but the mind constantly reacts to and interprets those changes. Gazzaniga explores the mind-body interaction through a range of psychological states, including pain, anxiety, depression, love, addiction, and "crazy thoughts."

Consider Harry, Gazzaniga suggests, who is in a crowd one day when a biochemical change occurs in his brain, altering the way he feels. This change may occur as a response to the environment or for no apparent reason, but it gives Harry an uncomfortable feeling that must be interpreted. The mind doesn't say, "I feel this way because of brain chemistry." Instead, it seeks a psychological interpretation: "Crowds make me nervous." The resulting phobia is thus an interaction of Harry's brain chemistry and his mind's explanation of it. Simply giving Harry a drug to reduce his anxiety, Gazzaniga adds, is not enough. The drug may change his chemical responses but not his fearful view of the world.

In *The Dreaming Brain* (Basic Books), J. Allan Hobson, M.D., at Harvard Medical School, goes even further, using the term "brain-mind" to "signal my conviction that a complete description of either. . . will be a complete description of the other." Along with Gazzaniga, Hobson regards the brain as "so inexorably bent upon the quest for meaning that it attributes and even creates meaning" when faced with insufficient or senseless information. According to Hobson, during sleep, neurons in the brain stem are automatically activated. The brain then synthesizes the resulting images and signals, generating an interpretation of them. The signals that the brain spontaneously generates are the "driving force" of the dream plot, says Hobson, which are interpreted "in *(Continued on page 48)*

GUESS

Georges Marciano

HAND & SKIN CARE NEWS

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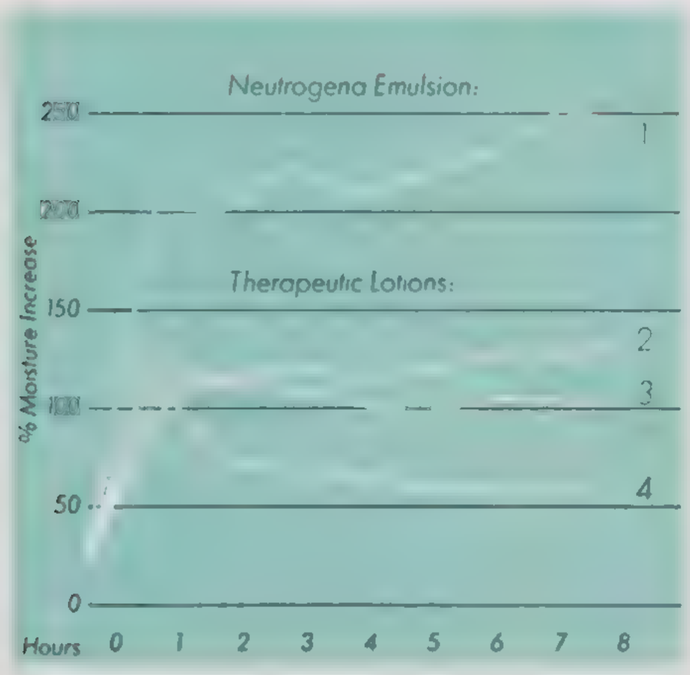

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Advertisement

MIND HEALTH

(Continued from page 46)

light of an individual's past experience, attitudes, and expectations.'' If neural signals fire in the part of the brain that controls balance, for example, the synthesizer might generate a dream about falling.

Unlike the Freudian model of dream interpretation, Hobson's model accounts for both the nonsense and meaningfulness of dreams without recourse to a ''collective unconscious'' or a ''repressed unconscious.'' He regards the process of dreaming as more healthy than neurotic, more positive than negative: in dreams, the brain-mind is not only sorting new information and replaying old scenes; it also generates artistic images. In these nightly ''home movies,'' says Hobson, each of us becomes a surrealist, mixing ''the delightful and the macabre.'' The Puritan ethic and psychoanalytic theory reject the view that the nature of the brain-mind might be so upbeat. ''Why can't dreams include the function of being entertaining?'' Hobson asks.

Israel Rosenfield, M.D., Ph.D., at the City University of New York, agrees. In *The Invention of Memory: A New View of the Brain* (Basic Books), Rosenfield attacks the assumption, widely held by brain scientists and laypeople, that the brain works like a computer, tape recorder, or camera, accurately recording and storing information. In this view, memories are permanently filed in the brain for future reference. We may forget an occasional fact or name, but most of the ''recordings'' are in there. The evidence for this assumption is based on the theory of ''localization of function'': the idea that the brain consists of highly specialized areas, each responsible for a different activity, such as speech, vision, movement, or memory.

Thus far, Rosenfield shows, the search for ''memory molecules and specific information storage zones in the brain'' has been fruitless, possibly because ''they are just not there.'' If memories are ''stored,'' why are they so often, so famously, inaccurate? In Rosenfield's view, the ability to remember is not related to an image fixed somewhere in the brain but to the ability to organize the world into categories. Suppose you can't recall the name of a casual acquaintance until you happen to hear a certain aria on the radio—from an opera you attended with her. This example shows, says Rosenfield, that memory is not ''an exact repetition of an image in one's brain, but a recategorization'' of it—an active construction of information from different contexts (in this case, operas and acquaintances). This new view of memory, Rosenfield suggests, explains why memories are often fragmentary, imprecise, and so often differ from everyone else's memories of the same experience. They are ''part of an ongoing process of imagination,'' says Rosenfield. ''A mental life cannot be reduced to molecules.'' ▽

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talking to...

Here, the candidate for the Democratic Presidential nomination, in 1987; and (right) in 1958, with his mother and father after the senior Senator Gore's victory in Tennessee's Democratic primary

ALBERT GORE, JR.:

"Even I was surprised at the speed with which I decided to run for Congress. I hung up the phone and got down on the floor and started doing push-ups for the race"

UPI BETTMANN NEWS PHOTOS

First, as always in this telegenic age, consider the looks: a jaw that could jut from Rushmore; steady eyes under a brow that remains smooth even in the tussle of campaign debate; a strong, manly frame. In Tennessee talk, Albert Gore, Jr., is flat-out handsome. Not sexy, take-your-breath-away handsome, but commandingly, intelligently, *Presidentially* handsome.

Then, there is the voice. Self-confident, above all. Without regional accent except for the stressing of an occasional syllable—like someBODy, or acciDENT—which gives away a rural, Southern background, but doesn't materially detract from the message. The message itself arrives on alternating tonal scales, as if someone were turning the volume of a radio up and down. There is a gentle folksy sound for self-deprecating humor and then a noisy BOOM, almost frightening, for thundering against the possibility of an America in decline, lacking leadership. "It's time we steered by the stars," he says in that part of his stump speech where he all but orders the suffering environment and our educational and health-care systems to hold on until he is able to take charge. "Politics is about change and [about] the future," he says, subtly reminding his audience that he, a forty-year-old Democrat from the New South who espouses a conservative foreign policy backed by military strength, a determined civil-rights agenda, and a domestic policy concerned with the vulnerable and needy, may represent both.

Finally, there is the style. The well-cut suit, the crisp shirt, the *de rigueur* candidate's red tie, all of it encasing the body of a natural athlete. The image is all but perfect; in fact, Gore is all but *too* perfect, a cardboard cut-out of a candidate, the very image of reserved, predictable respectability.

So much for appearances. Now, his background: son and namesake of an influential United States senator and scion of an old political family, which should appeal to those who revere roots; formative years spent living in the nation's capital; a Harvard education with some graduate work in divinity school later on, to satisfy intellectuals and idealists; and even a bit of law school, to appease the world of commerce. The combination produces an image of confidence, coolness, comfort, and conformity. It seems the essence of the Establishment.

But wait. This ambitious professional politician, elected to the House for four terms, and then *(Continued on page 56)*

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ALBERT GORE

(Continued from page 50)

to the Senate in 1984, has been overwhelmingly successful at collecting votes among unsophisticated dirt farmers, Appalachian poor, and piney-woods backwater folks in Tennessee. At the same time that Ronald Reagan carried the state by 60 percent, Gore attracted 61 percent of the vote. Something else must lurk behind his superficially untouchable image, something that reaches out to ordinary people and, beyond them, to the disadvantaged.

And there is. For in the 'fifties, citified Gore was something of a Tom Sawyer, growing up in a town too small to make most maps, sloshing manure out of pig parlors before dawn—a country boy imbued with the values of people who sweat for a living and pray on Sunday for their immortal souls.

"I grew up in both Washington and Carthage," he says, "spending half of every year in each place. But it was easy to choose which was really home, mainly because the choice was between the top floor of a hotel and a 250-acre farm with horses and canoes and wide open spaces. It was in Tennessee that I developed an appreciation for strong family ties and hard physical labor—getting up long before the sun, working a couple of hours until breakfast, working till lunch, then after dinner helping a neighbor take up hay."

Anyone living in the South at that time, when schools, bathrooms, buses, and lunch counters were still segregated, will attest to the divisiveness spawned in communities—indeed, within families by the developing racial confrontation. Again, Gore credits his small-town upbringing for allowing him to escape the bitterness. "Carthage is situated in a hilly area where the slave economy never took hold. A liberal tradition grew up there that was strengthened during the New Deal."

At a time when fire hoses and dogs began backing down the black population, Senator Albert Gore, Sr., the candidate's father, was one of only three senators in the region who refused to sign the Southern Manifesto after the Brown *v.* Board of Education of Topeka decision in 1954. "When things were changing," the son remembers, "you encountered literally thousands of conversations when you had to decide what your personal reaction was going to be when somebody used the word *nigger*, or expressed a view that was hateful and out-of-date. I had it easier because of the way Carthage was. We were sort of proud that we had a good, progressive town. That made it easier to find support and strength when I'd say, 'Aw, c'mon, don't talk that way.' "

Gore often speaks admiringly of his mother, "one of the first two women to graduate from Vanderbilt Law School in the 'thirties, a pioneer." But it's when speaking of his father that cracks shoot through the glassy reserve. "He was a real hero—he had guts. Tennessee is the Volunteer State, and to lead Congressional opposition to the Vietnam War was tough—the family knew what the implications would be for his reelection. Then he opposed Haynesworth and Carswell, Nixon's nominees to the Supreme Court—battles he fought for the sheer joy of doing the right thing. When Nixon and Agnew made him their Number One target in the 1970 election, he lost, but he went down fighting."

The loyal son gives the impression that he would gladly rewrite history to redress the perceived wrong of his father's defeat. Perhaps that is exactly what he has accomplished by snatching the Senate seat back for the family. And before his election, he literally had done battle for his father, enlisting in 1969, to serve in Vietnam, even though

His campaign manager wants him to loosen up—"be hilarious as you are in the Senate gym"

passionate in his opposition to the war.

He offers two explanations: "If my draft board had been in Washington or in Boston, where I was in school, it might have been an abstract dilemma; and I would have more than likely done what so many of my classmates did, that is, find some legal way to get out of it. The system was so unfair. Those who had some privilege—education or whatever—could find a way out. But my draft board was in Carthage; and it was no secret who was on the board, and no secret that if I didn't go, one of my friends would go in my place. I couldn't see myself attending his going-away party, then walking down Main Street as if nothing had happened. The second factor was that my father was in a tough race. Ironically, the best way I could oppose the war was by going to it, thereby marginally strengthening his hand, so I volunteered."

Gore appears to be a product of both good genes *and* good luck. His parents must have instilled a propensity for diligence in their son, for Gore hauled in academic and athletic honors from a young age. "I've always been committed to excellence," he says. "I believe in the old saying 'The harder I work, the luckier I get.' "

But the young Gore wasn't interested in politics. Watergate, the war, and his father's defeat had turned initial enthusiasm into disgust. Married to his one and only sweetheart, whom he met at a high-school graduation party and dated all through college, he returned *(Continued on page 62)*

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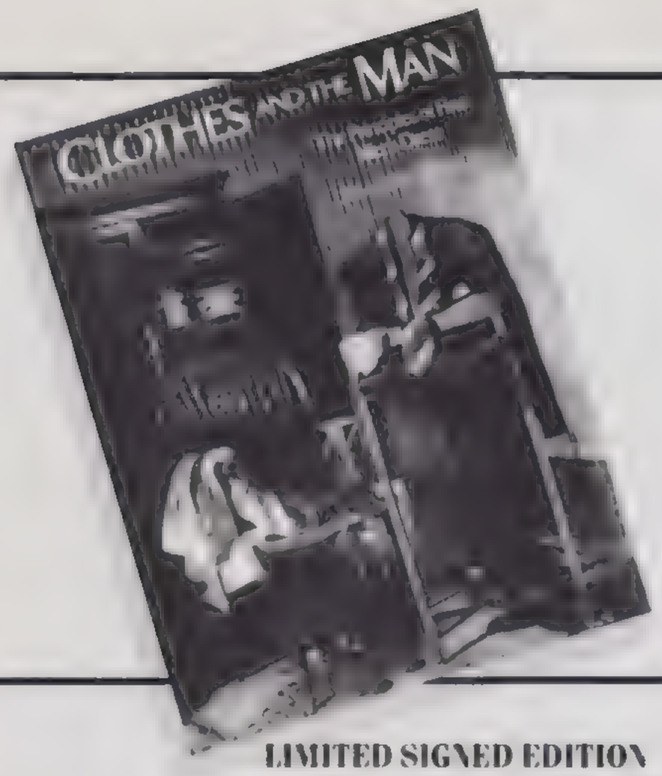

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ALBERT GORE

(Continued from page 56)

to Tennessee after the war and started divinity school. "Because of the soul-searching I had gone through over the decision to serve," he explains, "I wanted a structured opportunity to explore the deeper questions in my life." Soon, however, his questions became more pragmatic, and he enrolled at Vanderbilt Law School, concurrently working full-time as a reporter for the Nashville *Tennessean*. Again, luck intervened. "By that time, my coverage of government as a reporter had begun to rekindle an interest in politics, but even I was surprised at the speed with which I decided to run for Congress. I got a telephone call one day that said the Congressman in my area was going to retire. I hung up the phone and told my wife, Tipper, 'I'm going to run.' And got down on the floor and started doing push-ups for the race."

Enter Mary Elizabeth Aitcheson, "Tipper": perfect wife for the perfect candidate. Pretty, as a cheerleader or homecoming queen is pretty, she terms her marriage a "modern-traditional" one. In this permissive age, it is admittedly rare to find a pair who have no romantic history other than each other. But she appears genuinely surprised at the suggestion that she and Al might have lived together during part of their long courtship. "You have to understand," she says, forgetting that the 'sixties were the glory years of flower children and free love, "I was raised by my mother and grandmother in a different era—not like the sexual revolution we've seen."

Tipper Gore's continuing combat with certain outward manifestations of the sexual revolution are the reason that she was better known to many before the '88 campaign than her husband. If her husband does make it to the White House, this is one First Lady who will not leave it to press secretaries to decide her causes: she sets her own agenda. Though she serves on the Board of the National Mental Health Association and is founding chair of Families for the Homeless, she has attracted the most attention as a founder of the Parents' Music Resource Center, an organization that has succeeded in having "parental advisory labels" affixed to record albums with "explicit lyrics." When a Sunday-school teacher look-alike reels off those pornographic and sexually violent lines, absent the hard rock and heavy metal background, their repugnance is laid bare. She made her point nationally in a book entitled *Raising PG Kids in an X-Rated Society* and struck a societal nerve. When Al Gore walks into campaign rallies now, fans hand him her book to autograph, while some hold signs with slogans like "Grandmas for Tipper." Though some have construed her efforts as censorship and have warned her husband that the book might hurt his chances, "He never told me not to do it," she claims. "I think that speaks to our relationship and his courage as a politician."

The marriage, which is now in its nineteenth year, has produced four children and appears marked by an active mutual respect. When asked to outline her husband's finest qualities, she lists "his intelligence and ability to analyze problems in a cool way and bring disparate interests together for a consensus. He does not lose his temper. I'm not just saying this because it's politic—but we have very few disagreements."

But some call him wooden rather than cool. Even his friend and New York campaign manager Congressman Tom Downey urges him to loosen up "and be hilarious as you are in the Senate gym." There may be a flip bit of truth in the saying under his caricature in his school yearbook: "People who have no weaknesses are terrible."

And clearly, Gore's age is a mixed blessing. On the one hand, he is running against history—the country has never elected a President so young. On the other, his youth could appeal to those yearning for an energetic, activist Presidency: tough enough to handle the Russians, caring enough to house the homeless. Gore claims he can manage both.

If, however, the Presidency is too high a reach too soon, his obvious physical attractiveness, competent Congressional service, and moderate Southern background make him the second choice of many who dream up winning combinations. Now, he prefers to discount a Vice Presidential nod. "I might very well turn it down," he said recently. "Indeed, I probably would." By August, however, that staunch determination could be history.

In either slot, Gore could prove to be a potent vote-getter. FINALLY A DEMOCRAT YOU CAN VOTE FOR, his campaign slogan reads, a blatant appeal to Southerners and Democratic conservatives who voted Republican in four out of the last five national elections, having given up on the kind of get-tough policy that approves of American ships patrolling the Persian Gulf and the deployment of the MX missile, while at home "borrows $500 million dollars every twenty-four hours" to service our staggering national debt. His strong suit will be everything scientific, from ozone layers and toxic chemicals to organ transplants, information gathered by conducting sixty-eight Congressional hearings. His acknowledged specialty, advanced weapons systems and arms control, may be unmatched by any other candidate; the country could find it comforting to advance toward the twenty-first century with a technocrat conducting nuclear negotiations. And if the electorate can get past the all-too-perfect image to the duality in Gore's nature—that city-country, Eastern-Southern, liberal-conservative combination—it may respond favorably.

—SHERRYE HENRY

Sherrye Henry *is a broadcaster and commentator for WOR Radio in NYC.*

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PEOPLE ARE TALKING ABOUT...

WHAT'S NEW / WHAT'S COMING

MOVIES... THE ODDER COUPLES

Is being a misfit the new precondition for male friendship?

Male bonding is nothing new in the movies: Edward G. Robinson and Douglas Fairbanks, Jr., loved each other more than any woman in *Little Caesar* (1931), and Paul Newman and Robert Redford were boys together in *Butch Cassidy and the Sundance Kid* and *The Sting*. But men onscreen usually have shied away from displays of emotion that some of them associate with wimpishness. Taking their cue from women, men are starting to open up to one another, and going public in confessional forums like the "About Men" column in *The New York Times Magazine*. Recent movies like *Dominick & Eugene*, *Patti Rocks*, and the classic *Birdy* reflect this new *glasnost*, but the tortured fraternal relationships in these films suggest that conditions still have to be very special for men to express their feelings of love for one another.

Liotta and Hulce in "Dominick & Eugene"

In *Dominick & Eugene*, a young intern (Ray Liotta) has the chance to leave his blue-collar neighborhood for a desirable medical residency but is tied to his brain-damaged brother (Tom Hulce). In *Patti Rocks*, two buddies let go when they take a car trip together to work things out with one man's pregnant woman friend. In *Birdy*, only when Nicolas Cage returns from Vietnam maimed can he break through the wall his agonized friend (Matthew Modine) has built around himself.

In some sense, both halves of these odd couples are casualties of their family legacies of loss and abandonment. But the social or mental gap between the men sets up a dynamic reminiscent of Steinbeck's *Of Mice and Men*: one man functions as a parent, yet becomes oddly dependent on the "child" in his care. The rivalry between Cain and Abel has been neutralized into a loving, if neurotic, symbiosis.

Also part of the picture is a guilty complicity on the part of the older or more successful of these pairs, his feeling responsible for the other's not measuring up. The obligation also exempts both of them from risking rejection. In *Dominick & Eugene*, thanks to his brother's jealousy, Liotta's budding romance with a fellow intern (Jamie Lee Curtis) falters although Liotta is ultimately able to tear himself away from his brother.

It may be no coincidence that the social milieu in these films is pointedly blue-collar. Perhaps the filmmakers are implying that this new intimacy may be too messy for tidy, middle-class male sensibilities and, even worse, a threat to fast-track values.

—MOLLY HASKELL

Alexandra Auder

VIVA'S BOUNTY

Actress Alexandra Auder is an unorthodox seventeen-year-old, even by New York City standards. Her parents are 'sixties Warhol-superstar Viva and French filmmaker Michael Auder; her home is her mother's cluttered three-room suite in the bohemian Chelsea Hotel. When she needs a change of scene, she visits the Manhattan apartment her father shares with his video equipment and his wife, artist/photographer Cindy Sherman.

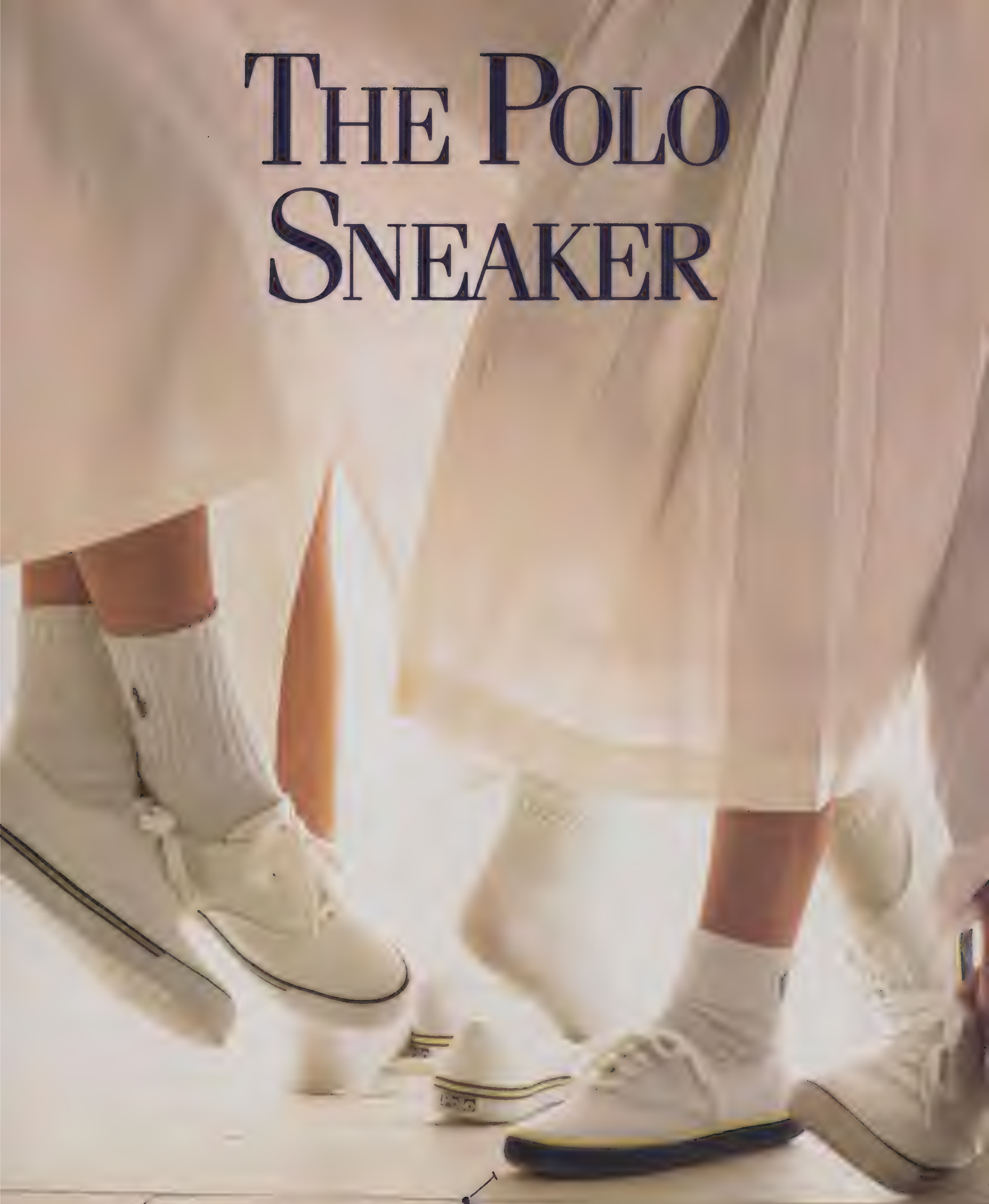
Auder has already appeared in two movies—Bob Giraldi's *Hiding Out*, and as a recovering teenage alcoholic in *Clean and Sober*, due this fall. In Robert Longo's art breaks on MTV, she plays a teenager who doesn't know that Paul McCartney and George Harrison were ever in a band together.

Auder says she wants to be famous, but not on TV. She turned down a role in an upcoming series: "If I were on a show," she says, "all my friends would make fun of me the way we do about the shows we see."

Auder is proud of her parents, and glad that they're a "little different," but she doesn't want to see her mother's old underground films: "I'd feel weird seeing my own mother making out naked with some guy on a table." As for her father's obsession with videotape: "I've seen everything from my own birth through my childhood on tape," Auder says. "I keep getting the videotapes mixed up with my real memories." —LISA ROBINSON

("PATA" continued on page 70)

THE POLO SNEAKER



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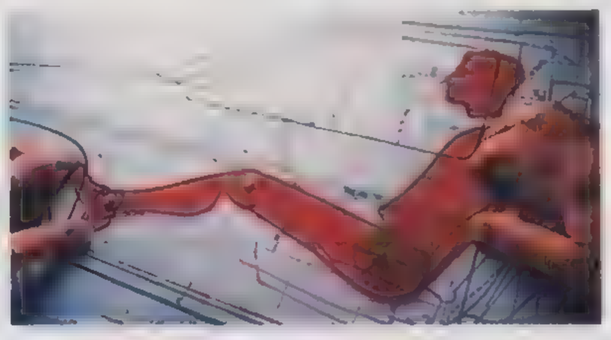

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PEOPLE ARE TALKING ABOUT...MOVIES

(Continued from page 66)

Melanie Griffith in "Stormy Monday"

SAX APPEAL

In *Stormy Monday*, Mike Figgis' stylish first movie, a bluesy late-night atmosphere is set off by a striking cast: Melanie Griffith (*left*), with her sexy-baby innocence, as a sometime waitress; Sean Bean (see page 294) as her loyal boyfriend; Tommy Lee Jones as her ex-lover, a ruthless businessman who tries to swallow up a town in England's industrial north; and Sting, more casually seductive than ever as a nightclub kingpin. The characters are stronger in concept than believability, and the plot has a jerry-built feeling. But with its lush music and visuals this is a great background movie: you hum it as you leave the theater.

ROCKY RHODES

High Season, **Clare Peploe's intermittently charming debut film, features the beautiful, craggy island of Rhodes as a battleground for the glory that was Greece and the inevitable encroachment of modern tourism. The film is a strange mixture of cultural sophistication and narrative tedium: Peploe (who is married to Bernardo Bertolucci) hasn't found a tone to unify the disparate elements of whimsy, farce, and philosophy, and the plot comes across as Agatha Christie-meets-Antonioni. The finest moments are those of marital and esthetic tension between a glowing Jacqueline Bisset, as a photographer attuned to classical Greece, and a handsomely weathered James Fox as her dissolute sculptor husband.**

SEX & TAXES

"The character is probably more American than Japanese," says director Juzo Itami (*Tampopo*), of the fiercely efficient tax collector played by his wife, Nobuko Miyamoto, in their latest picture, *A Taxing Woman*. Miyamoto, with her round face, penetrating eyes, and freckles the size of juniper berries, is Ryoko, a workaholic who would rather be up all night over a hot computer than at home with her child. When Ryoko squares off against Tokyo's most ingenious swindler, this rollicking insider portrait of sexual and fiduciary malpractice in Japan takes on the pumped-up momentum of a Western. We discover—as in any classic confrontation—that the good guy and the bad guy have more than a little in common.
—MOLLY HASKELL

(*"PATA" continued on page 76*)

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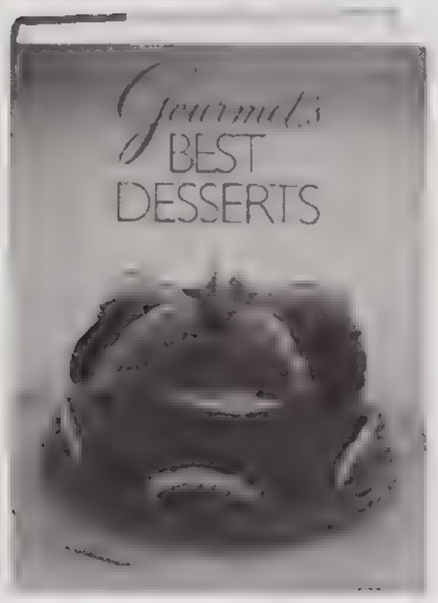

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PEOPLE ARE TALKING ABOUT... MOVIES

(Continued from page 70)

The three Cissies: (from l.) Plowright, Richardson, Stevenson

DEAD MEN DON'T FLOAT Peter Greenaway's new film—a post-feminist revenge fantasy

"Remember, it's meant to be funny," says director Peter Greenaway, speaking of his latest film, *Drowning by Numbers*, which opens at the Cannes Film Festival this month. Men may be less amused than women by the film. The story concerns three women who are all named Cissie Colpitts. Cissie Colpitts 1 (Joan Plowright) is the mother of Cissie 2 (former Royal Shakespeare Company actress Juliet Stevenson) and the aunt to Cissie 3 (Joely Richardson, Vanessa Redgrave's youngest daughter). One by one, in a spirit of what Greenaway calls "female camaraderie," the three drown their respective husbands. "One of the men is a drunken lout; the second is an impotent, boring businessman; and the third is egocentric and selfish," Greenaway offers in explanation. In the script, Cissie 1 gives more graphic reasons for dispatching her husband in the bath: "Because he'd stopped washing his feet . . . because he wouldn't cut his hair . . . because he had a hairy backside," she tells her daughter.

Greenaway, who lives with three women—his wife and two daughters—speaks disdainfully of "buddy-buddy female" movies like *The Witches of Eastwick* and insists that *Drowning* is not a feminist film. But a familiar male enviousness intrudes on his view of "the non-competitive spirit which exists between women but can't between men, who are driven to prove themselves." As this is a film by the auteur of the exquisitely labyrinthine *The Draughtsman's Contract* (loosely, a metaphor on filmmaking) and *A Zed and Two Noughts* (a zoological analogy for the relationship between men and women), *Drowning* abounds in other ideas. The paintings of Rubens and the menacing fairy-tale illustrations of Arthur Rackham, the female trios of the Graces, Furies, Gorgons, and Sirens, the medieval memento mori showing the three ages of woman, and even Brecht's Mother Courage are some of the references in *Drowning* that Greenaway mentioned during the shooting on a very cold, grey, and wet Suffolk estuary.

He is a tall, mild-mannered man with a little ironic smile who kept his cool even during a fairly disastrous Friday the 13th day of filming, when actresses wearing thin silks in the freezing winds took sick, and the film's hanging of a small boy nearly came true when a rope snapped. "Greenaway films," as he calls them, are esteemed in Europe and in the U.S. but often derided in Britain for their intellectual exhibitionism, and their author is not above being angry about that. Nevertheless, he has the funding for several future movies of which his next is likely to be a version of *The Pillow Book of Sei Shōnogun*, the juicy and rather prefeminist memoirs of a Japanese court lady who lived one thousand years ago. "The film will be about those two dependable enjoyments—carnality and literature," says Greenaway with typical irony.

—VICTORIA RADIN

BAWDY DOUBLE

Twenty-five-year-old Joanne Whalley is a husky-voiced British actress whose considerable talents have won her a string of award nominations. In George Lucas' Tolkienesque film *Willow*, armor encases her also considerable beauty—she plays a maiden warrior with a teasingly ambiguous relationship to Val Kilmer, star of *Top Gun* and Whalley's new husband.

American audiences might remember Whalley as selfless nurse Carlotta Mills in PBS's *The Singing Detective*. Her talent for the erotic surfaced as Anthony Hopkins' uninhibited young lover in *The Good Father*; now she's up for a film role as the Ultimate Queen of Eros—Profumo's pricey call girl Christine Keeler. ("*PATA*" *continued on page 84*)

Top STEPHEN MORLEY. Bottom KEITH HAMSHERE

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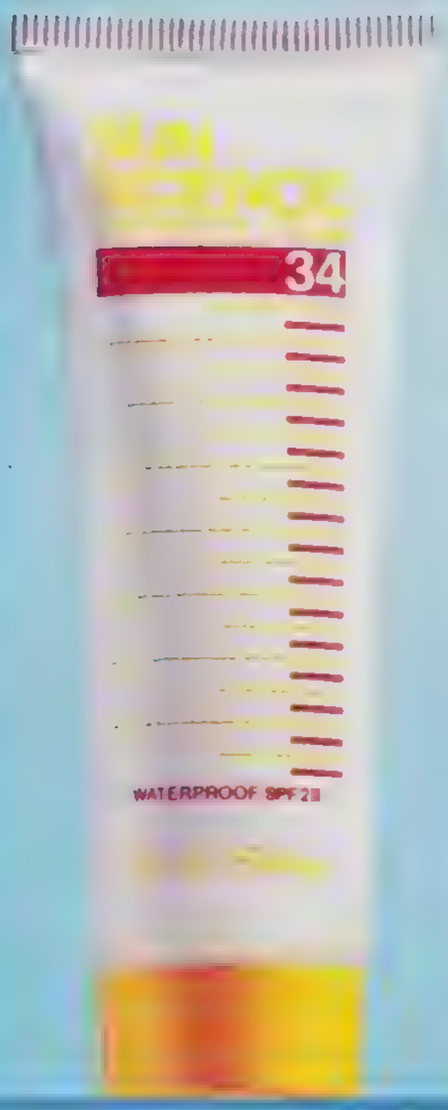

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(*Continued from page 76*)

SHOOTING FROM THE HIP

Unconventional, ironic, spontaneous—Garry Winogrand's photographs turn the world on its head

The Democratic Convention, 1960: The candidate stands behind the podium, his arm raised to entreat an audience that is gradually revealed, through the smoky haze, to be a swarm of video-camera tripods advancing like three-legged locusts in a bad science-fiction film. Behind the candidate, a TV is tuned to his image. As he gestures, so does his alter ego—but in reverse. The locusts have chewed him up and spit him out, and now everything he does is backwards.

The candidate was John Kennedy, the first President elected under the full glare of the video revolution. The photographer who could so brilliantly disassemble the pretensions of his age was Garry Winogrand, now the subject of a retrospective at NYC's Museum of Modern Art. In 1988, as another round of candidates consults the TV makeup experts, Winogrand's picture retains its prescient bite.

There are photographers who believe that art is meant to reveal the perfect order behind the world's chaos. Winogrand, who preferred to shoot from the hip, cowboy style, shrugged off orderliness with impatience. He was fascinated by the unexplainable strangeness of being. His best work is based on studied serendipity—life elbowing its way out of whatever neat little boxes people create to contain it. The man who walks upside-down in the air, in a 1950s picture, is just one example of Winogrand's ability to turn the world on its head.

Through the 1950s and 1960s, Winogrand made his living sending pictures to *Collier's*, *Gentry*, and *Argosy*. His reflexes were those of a journalist; after a childhood in The Bronx, he knew the streets. He once said, "I never even decided to be a photographer. I fell into it in a way, but when I fell into it I grabbed at it."

During his first professional decade, Winogrand's tactical mind led to pictures that are startling for their unconventional composition and their sense of spontaneous combustion, as though the visual heat of the moment had set each picture aflame in the photographer's mind. But compared to the complex, fragmented later works, these early ones seem almost classically simple. By the early 1960s, his readiness to improvise and his taste for surprise led him to take extreme liberties with the framing edge, cutting the axis of a picture as though he planned to dive into it. He became a solo-flyer, an exemplar of a new dissonance.

Winogrand observed the bar at The Metropolitan Opera, his children at the zoo, the jazz musicians, female bongo players, and partygoing matrons of the New York night. Manhattan was his natural habitat, perhaps because its rough edges were always there to contradict its elegance. When he moved to Texas in the 1970s, and to California in the early 1980s, his level of obsession seemed to increase as his health began to fail (*Continued on page 94*)

Spontaneous combustion—above right, "Untitled," 1950s; right, "El Morocco," 1955; above, "Democratic National Convention," 1960.

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- beige and black
- black and dark purple
- dark brown and light blue
- grey and burgundy
- white and pink

Bad Taste...
- dark blue and light green
- black and green
- dark purple and orange
- light blue and red
- burgundy and brown
- pink and yellow

Bad Taste...	**Good Taste...**
• Mayor Koch's rolled up sleeves	Mr. Kissinger's French cuffs
• Yves Saint Laurent for men	Yves Saint Laurent for women
• Beverly Hills Hotel	Bel-Air Hotel
• Times Square, N.Y.C., New Year's Eve	staying home New Year's Eve
• mink overcoat (for men)	topcoat lined with mink
• arriving at J.F.K. Airport N.Y.	delayed at Dulles Airport, Wash. D.C.
• men with diamond rings	proudly wearing your wedding band
• black suede shoes and white shoes	dark brown suede shoes
• American Express Platinum Card	American Express Green Card

bijan in house

Bad Taste...	Good Taste...
• Kir Royale	Russian Vodka
• Pan Am 1st Class	Swiss Air Business Class
• MTV	quiet
• topless	a "one piece"
• beard or stubble	being clean shaven
• contacts for men	reading glasses
• gift certificates	the giving of gifts
• Windsor Knot	Classic Tie Knot

New York City subways
plastic flowers
men who wear undershirts, (under shirts)
visible panty lines
men who do not wear cologne
U.S. Customs Department

"UGLY"

Extreme...Bad Taste
- designer baby clothes
- breath spray
- speaking French poorly
- drinking out of a can
- wearing the same cologne as your driver
- leaving before the credits

Bad Taste...	Good Taste...
• masseur	chiropractor
• "W"	WWD
• Fifth Avenue Association	Rodeo Drive Association
• Gary Hart running for any office	A 3rd term for President Reagan!
• younger women with older men	older men with younger women
• baggy clothes	tailored suits
• winning $$$$$ in any Las Vegas casino	losing $$ in Baden-Baden casino
• staying awake for "David Letterman"	falling asleep during "Johnny Carson"
• gold chains on men	**bijan** ties
• fake buttonholes	buttonholes on jacket sleeves
• wall to wall carpeting	leather floor
• gold watches	platinum watches
• cineplex theaters	The Ziegfeld
• monogram on cuff	monogram on shirt body
• shopping by mail	Saks Fifth Avenue
• short trousers on men	trousers with "a break"
Bad Taste...	**Good Taste...**
• answering machine	no answer!
• pants without belt	suspenders
• TV in bedroom	A James Michener novel
• Eddie Murphy monologue	Jackie Mason delivery
• white silk suit–New York	white silk suit–South of France

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- pocket watches
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PEOPLE ARE TALKING ABOUT...

(Continued from page 84)

him and his control diminished. His death in 1984 ended the deluge of photographs, and caused something of a crisis: He left roughly a third of a million exposures undeveloped, unproofed, or unedited.

The exhibition includes several dozen pictures plucked out of this moraine by photographers Tod Papageorge and Thomas Roma and John Szarkowski, the director of the department of photography at MoMA. The unprocessed film was rescued by a grant from Springs Industries, and printed by Winogrand's friend and journeyman Thomas Consilvio. Winogrand's last work is his most difficult—the least organized, least intense, most scattershot. In California Winogrand wandered almost without visible purpose. He often simply aimed his camera down a street, catching a wedge of sky and asphalt occupied by a random passerby. The aimlessness of these works is disconcerting, but it is also a record of a decade that seemed to lose its way among a confusion of choices. It may be that, thirty years from now, his ironic and disconnected pictures of the 1980s will seem just as prescient as his work of the 'sixties does now. —KAY LARSON

ART...ANIMAL MAGNETISM

The small creatures of Beatrix Potter

I am thinking of Michelangelo and Beatrix Potter: he epic, heroic; she diminutive, domestic. But each possessed: he with his vision of man as super-being; she with her vision of man as domestic beastie—barnyard creature and creature of the near wilds. And each, Michelangelo, Beatrix Potter, is a supreme artist creating, revealing a universe peculiarly individual but inexorably indivisible. It is Miss Potter's world that astonishes in a gloriously definitive exhibit opening May 12 at the Pierpont Morgan Library in Manhattan. What amazes is not only her master-hand with watercolor, the acuteness of her eye, her detailed knowledge of animal behavior, her grasp of character (translated into today's lexicon: psychological penetration), her fantasy, wit, and charm but her range of serious and triumphant endeavor. "To some," says Joyce Whalley in the superb catalogue that accompanies this exhibit, "she is a writer or an artist or a lively diarist of the late nineteenth century. To others she is the great benefactor of the National Trust [she left over four thousand acres of Lake District beauty] or a sheep farmer or a mycologist." But to most of us, she is, of course, the creator of Peter Rabbit, Mrs. Tiggy-Winkle, Benjamin Bunny—a veritable *comédie humaine* peopled by rabbits, mice, ducks, geese, chickens, hedgehogs, foxes, pigs.

Potter with her favorite collie, Kep, 1913

Beatrix Potter, London-born of a well-to-do art-loving family, country-holiday bred (long, lazing, redolent Scottish, Lake District, seaside friends-and-relations vacations), lived with the creatures she adored. Her London nursery was a beast hostel. In endless summers she roamed meadows and forests, always noting. She was about six when she began to draw, soon filling pages with "claws and paws, heads and tails" as Whalley tells us. This very proper late-Victorian Miss led a most proper Victorian life, including the requisite heartbreak romance, but, oh, did she manage to make her life into a celebration of personal freedom! She was not good at depicting people—drawing them, painting them—but she was a genius at creating them, finding us with our fears and joys and greeds and naughtinesses in her little furry and feathered friends. —LEO LERMAN

("PATA" continued on page 98)

"The Rabbits' Christmas Party," c. 1894 (detail)

Top Courtesy of the National Trust
Bottom Courtesy of the Board of Trustees of the Victoria and Albert Museum

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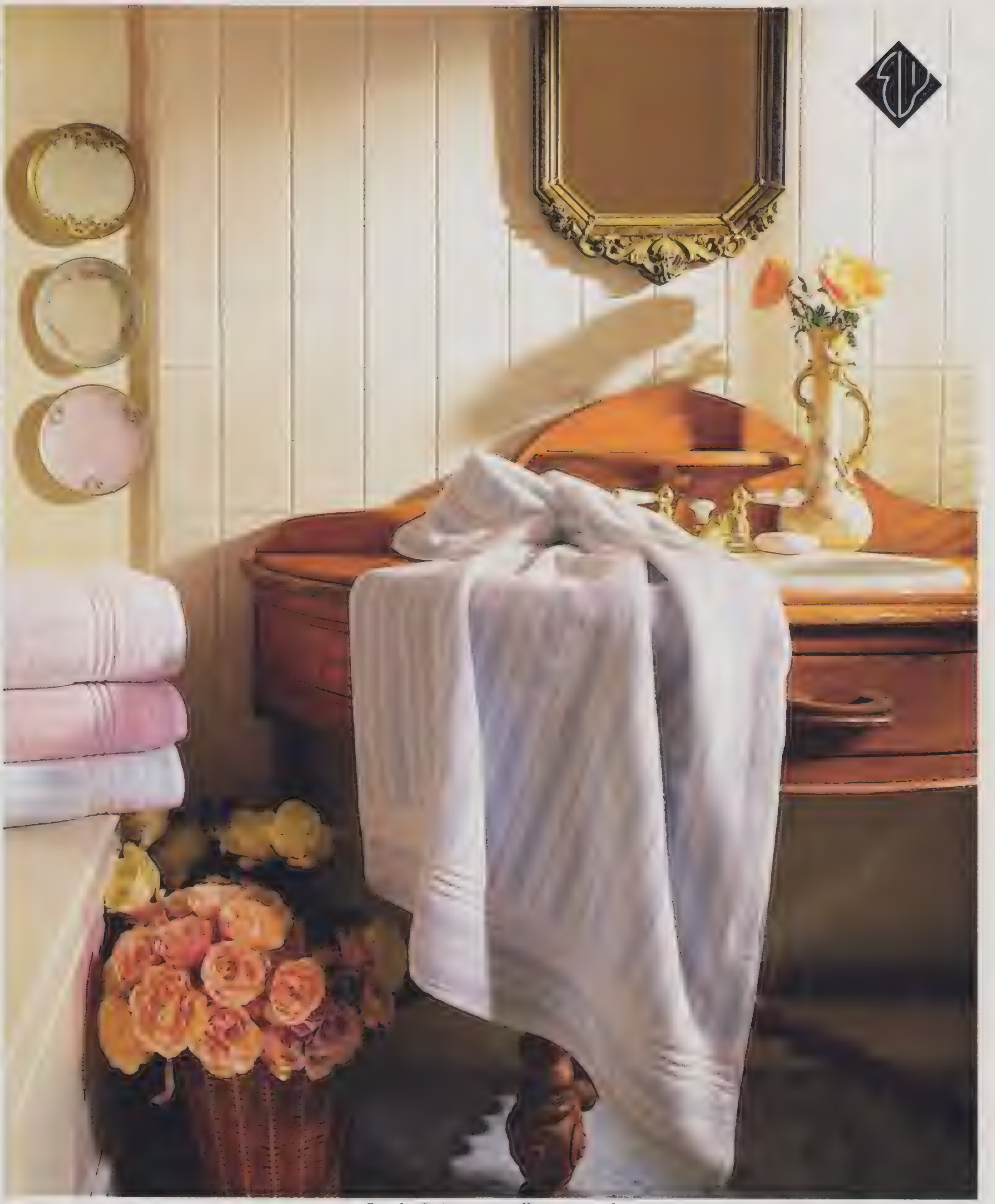

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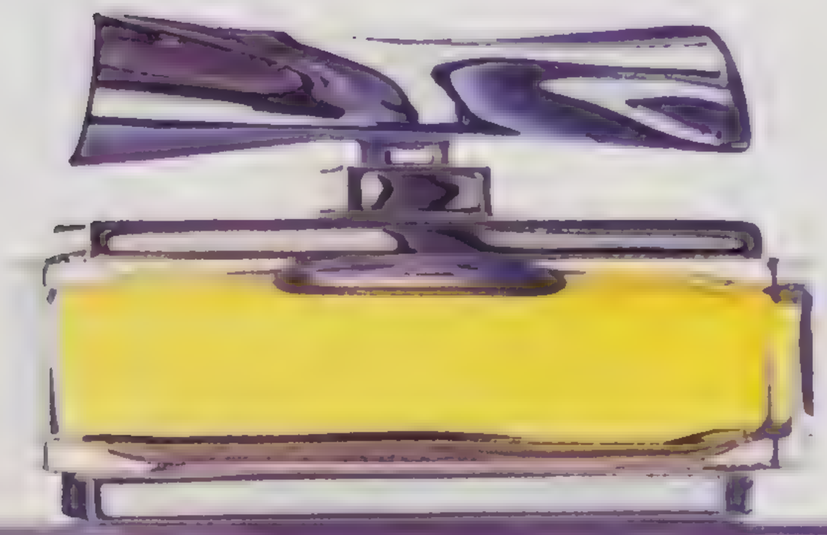


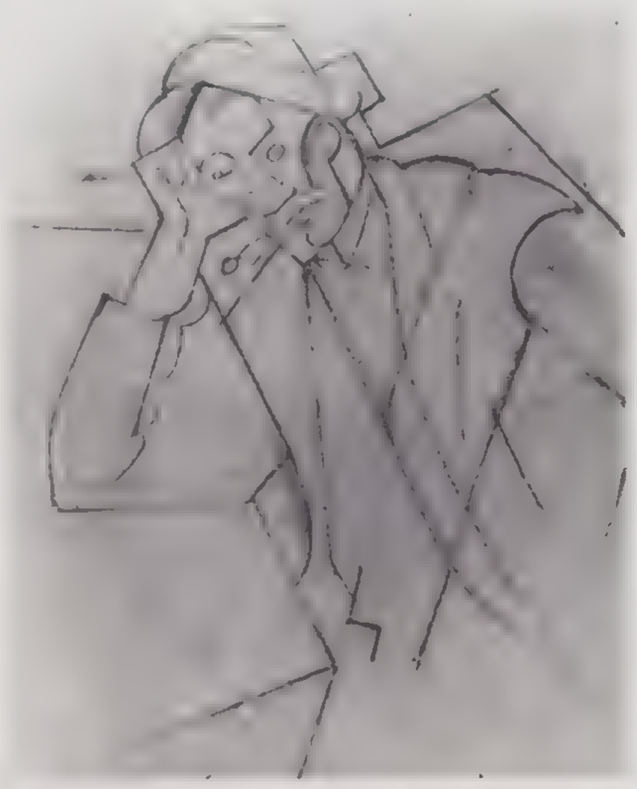
ROBINSON'S

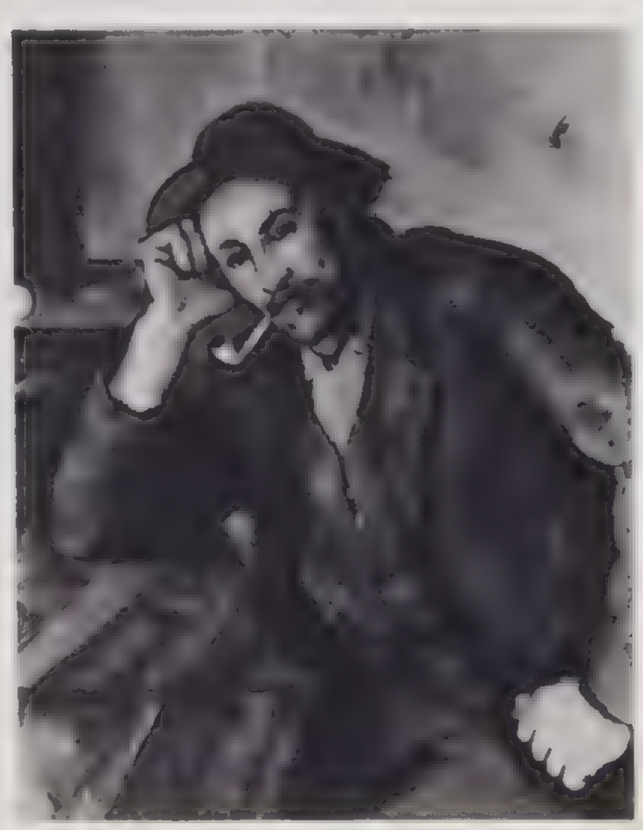
(Continued from page 94)

TOP DRAW

Old Masters and young talents in SoHo

The Drawing Center's Martha Beck (r.) and Janet Riker (above); Juan Gris's homage, "Smoker Leaning on a Table," (below); its inspiration, Cézanne's "Smoker" (bottom).





Within the fast-track world of New York City's SoHo, the barely twelve-year-old Drawing Center ranks as a venerable institution. From a large, spartan office at the back of a street-level space on Wooster Street, Director Martha Beck—a low-key but very determined woman—produces some of the most varied historical and contemporary shows seen in New York each year.

When Beck, a long-time staff member at The Museum of Modern Art, founded the Center in 1977, it was to create a place where the great range of drawing—a medium she calls "a forum for experimentation"—could be seen under one roof. She takes the broadest definition of drawing—"any unique work on paper." And at the Drawing Center the works come in all shapes and sizes, from a sublime *trois crayons* portrait by Watteau in a 1987 exhibition, *The Art of Drawing in France: 1400-1900*, to a sheaf of rude sketches that a kid straight out of art school brought in as a part of the Center's Viewing Program.

It's the Viewing Program that most deeply knits the Center into the SoHo scene. Beck sees drawing as crucial to younger artists. She says paper is "familiar and less intimidating than canvas. . . It's also less expensive." And from the very beginning she has extended an open invitation to artists who have no gallery affiliation to bring in their work for critiques.

To artists, who know how tough it is to get a commercial gallery to give you the time of day, the Viewing Program is a chance to get the work seen, and for a few it can even turn into the big break. From the hundreds who come in over the course of a year, the Center's staff of five artists and curators culls the four shows of contemporary drawings that are the backbone of its regular exhibition season. Over time this "Selections" series has launched the careers of several now nationally known artists, including Mark Tansey and Terry Winters, who showed in this series early on.

Through July 23, the Center is presenting *The Creative Copy*, a dazzling array of works from Da Vinci to Picasso—master drawings based on earlier masterpieces—that epitomizes the Center's double devotion to past and future. Highlighting the ways in which artists have, in the words of curator Egbert Haverkamp-Begemann, shaped "their own visions . . . by absorbing the past," *The Creative Copy* encompasses Michelangelo's gravely sculptural meditation on Massacio, Raoul Dufy's delicately winsome homage to Renoir's "Moulin de la Galette," and Cézanne's "Smoker" seen through the analytic eyes of Juan Gris. Here's a perfect illustration of the Drawing Center's flair for shows that speak to gallery-goers as well as scholars and artists—everybody responds to the sensuousness of drawing, the beautiful papers, the endless range of inks and pencils and crayons and watercolors and chalks.

Even today, it's a bit of a shock to come off grungy Wooster Street, where SoHo is still a factory district, into this pristine interior where classic drawings by Tintoretto and Rembrandt and Poussin hang on the walls. The Center's atmosphere, bustling and casual, turns out to be one in which the old masters are quite at home. In the early years, as design-mania was transforming the area's old buildings into airy contemporary habitations, Beck pioneered in exhibiting architectural drawings—now a hot commodity, then ignored by the gallery and museum world. She put a spotlight on the utopian side of building through shows devoted to the delicate art nouveau fantasies of Antonio Gaudí, and to twentieth-century architects' visions of the future.

The Center is here to stay. The Wooster Street location (which it owns—a hedge against SoHo's sky-high real-estate prices) is a sign of permanence in a city where everything changes. Mixing the lessons of past and experiments of the present, the Drawing Center is very much about how we live today.

—JED PERL

("PATA" continued on page 101)

Top MARK JENKINSON. Center and bottom Collection of Staatliche Kunsthalle, Mannheim

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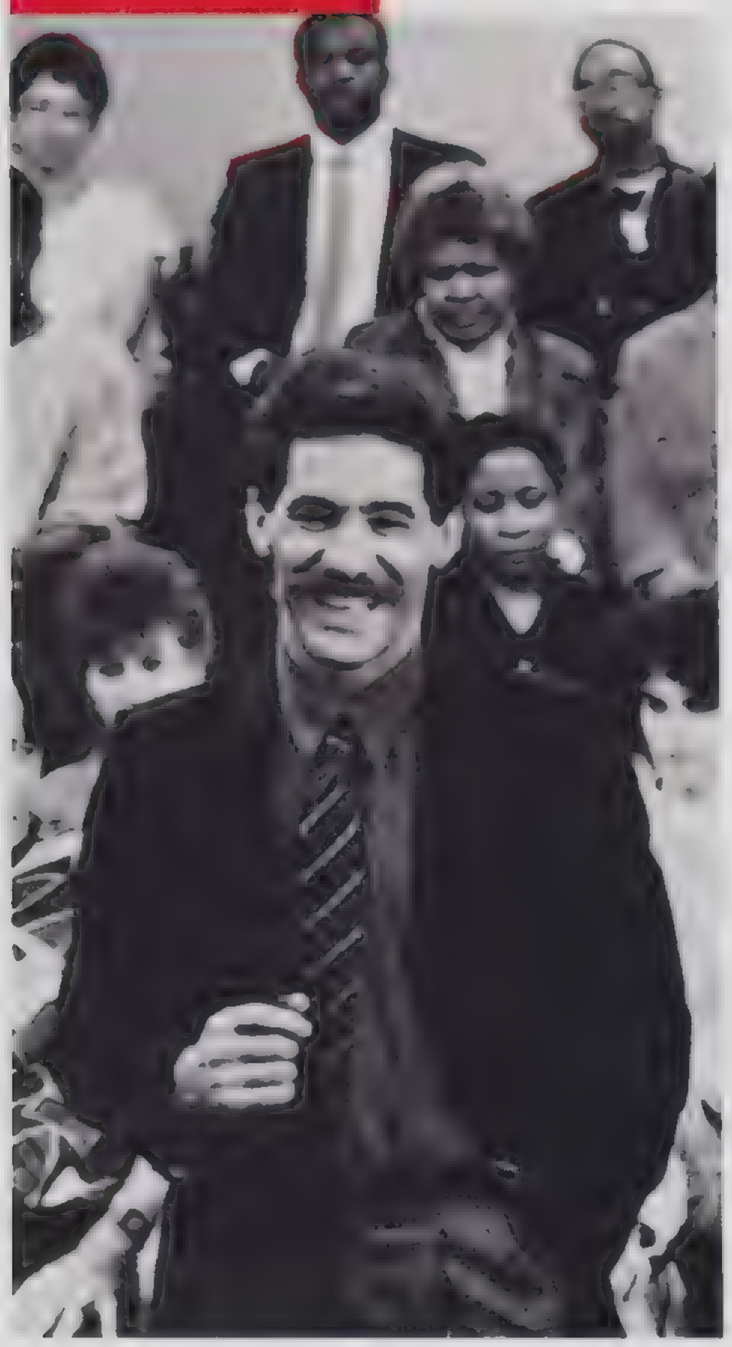
(Continued from page 98)



AGONY UNCLE

Geraldo Rivera makes a bid for the misery market

To be the host of an "issues" talk show—more commonly known as "nuts 'n' sluts" shows—one must have a large head. Donahue's head is huge, especially when you take into account his hair, and for almost a decade he reigned as the gentle, progressive king of 9:00 A.M. But Oprah's head is really, *really* big, an immense expanse accompanied by *her* hair as well as teardrops the size of an ordinary man's fist.

In New York City, when *The Oprah Winfrey Show* came to the 9:00 A.M. slot, Donahue and his trembling ratings hightailed it to 4:00 P.M. But there was no escaping Oprah's challenge. She simply packed up her microphone and sobbing guests and followed Phil to the afternoon. A skirmish in the greater war of network ratings, this may seem of little concern to people in other parts of the country. But some morning you, too, may turn on your TV expecting to see a nut on *Donahue* or a slut on *Oprah* or game show contestants squealing with consumer angst only to find . . . *Geraldo*.

Geraldo Rivera, the Media Thing That Would Not Be Canceled, promotes himself as a fearless investigative reporter. "Did you feel hurt by the fact that this guy was on top of your wife?" the intrepid journalist asks someone labeled a "Survivor of Infidelity." "What *were* your feelings?" he asks a woman whose child was tortured and murdered by his adoptive parents. "So the government—we—were paying to patch up the kid so they could bounce this kid around," he says in his tasteful way about Medicare payments for a battered, severely handicapped child he holds in his arms. "Let's [strangled sob] take a break."

Geraldo cries a lot, and I think that is probably the bottom line of the success of these shows—the sight of rich, successful celebrities breaking down, the spectacle of live weakness. And it would not be fair to say that Geraldo and Oprah are simply acting when the tears begin to flow—at some level, they believe in all the low emotion they evoke in their audiences. But Oprah at least is good at what she does. She is a great showman, an artist with a wonderful sense of the dramatic, with miraculous timing.

Geraldo, on the other hand, is theatrical but unconvincing. He wears his tears of moral outrage with the same strutting vanity he exhibits when he models a floral bathing suit. Even his talk-show head, while undeniably oversized, lacks authority. Geraldo doesn't discuss his topics, he *promotes* them, like a second-rate huckster. And he promotes them indiscriminately. One day it's the bulging male dancers at Chippendales ("So! As your Chippendales fantasy continues . . ."), the next, battered children ("*Look* at these abuse pictures . . .").

Looking at the unhappy history of New York City at 9:00 A.M., I find it hard to believe that Rivera replaced Wil Shriner (who's now on at 2:00 A.M. in NYC), or even that they originated on the same planet. On his perky little talk show, the pink-cheeked Shriner asks Robin Leach, "Who is the *real* Robin Leach?" It is also hard to believe that Shriner ever tried to fill Donahue's vacated morning spot. Donahue, for all his vaunted TV empathy, can easily be distinguished from his competition by his thoughtful curiosity, by his intellectual fairness, by his ability to ask questions that are more than rhetorical showing-off.

Donahue is shown in the morning in most markets, and that is where he belongs. He is clear and bracing. Oprah's show is carried by most stations in the afternoon spot; and indeed she is a bit rich for breakfast. "It's been a very difficult thing to talk about," she says to a woman who had children by her own father. "Especially before twenty million people." (Oh, I don't know. Everyone seems to manage. This is postmodern Queen for a Day: the prize for baring your misery in public is the opportunity to bare your misery in public.)

But even Oprah seems like a cold shower compared to smarmy Geraldo. I mean, why not just move the appalling Morton Downey, Jr., up to 9:00 A.M. and really start the day off right? Perhaps this kind of looming noise and demagoguery is why *(Continued on page 102)*

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PEOPLE ARE TALKING ABOUT...TV

(Continued from page 101)

Regis Philbin and Kathie Lee Gifford of *The Morning Show* (who, by the way, beat both Oprah and Phil in the NYC ratings) have just been syndicated—people all across the country are calling for reinforcements. Bring on the pet experts, the cookbook writers, the has-been crooners, the professors of calisthenics.

ABC has started a late-morning show, called *Home*, aimed at the *Ladies' Home Journal* crowd, and maybe that's the way morning TV is going to go. Because all the morning fare does have this one thing in common: it is supermarket TV, the programs you would reach out and riffle through as you wait in line at the A&P. And supermarket tabloids have recently begun to clean themselves up in response to disgusted patrons. Could this really be the wave of the future? Naah. TV MIRACLE—GERALDO CHOKES ON OWN BATHOS, LIVES! —CATHLEEN SCHINE.

AFTER-SCHOOL HOP

750,000 teens tune in for dance and style tips

While movies like *Hairspray* and *In Crowd* fondly recall the innocent days of early TV dance shows, teens in Philadelphia and South Jersey gyrate on a show that mirrors American mall culture and style at its most extreme. *Dance Party USA*, aired daily at 5:00 P.M. (noon on Saturday) on USA Cable Network, features hit songs, video clips, visits from pop singers; but the kids are the real stars.

Nineteen-year-old heartthrob Bob Catalano gets over one thousand fan letters a week. He has a sexy gravelly voice, a fashionably unshaven face; and he has taken off his trademark sunglasses only once—for three seconds—as he lip-synched a George Michael song on Valentine's Day. Thirteen-year-old Jimmy Jam's dancing is on a par with Michael Jackson's. Princess grinds half-naked in a skin-tight cat suit with strategic cutouts, and vows she won't remove the glued-on plastic tear under her eye until she meets her idol, Prince. Jason and Christina are allowed to kiss on the air because they're in love. Blond hunk Joe White lip-synched to Bon Jovi and his fan mail doubled the next week.

Three-quarters of a million teens tune into the show—hosted by clean-cut, affable ex-Florida disc jockey Andy Gury—to watch for dance trends, style tips, and advice to the lovelorn. *Dance Party* has also become a camp favorite for adults, who call each other up to scream about Holly's toothsome smile and the latest fringed-sateen, diamante-appliquéd ensemble Phil has designed for himself.

The kids on *Dance Party* aren't paid, and aren't reimbursed for carfare to the three-times-a-week tapings. They dance under hot lights for up to nine hours at a time, change in the hallway, and pay for a pizza lunch that they eat on the floor of the set. But they say it's worth it. They've seen the astonishing success of pop singers like Tiffany and Debbie Gibson, and sit-com star Kirk Cameron (*Growing Pains*), and the regulars speak of the show as "good exposure." For some it may be a simple after-school activity; for others, it's their ticket to stardom. —LISA ROBINSON

("PATA" continued on page 104)

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The New
Bath & Body
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Enriched
with beneficial
sea elements
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FIFTH AVENUE
NINA RICCI
PARIS

(Continued from page 102)

SHAM-ROCK

From Irish pop roots spring the post-punk of Sinéad O'Connor and the folk fusion of Clannad

Now that U2 has captured two Grammys, Americans are finally coming around to the attractions of contemporary Irish music: Sinéad O'Connor and Clannad are making their first U.S. tours this month. O'Connor is opinionated, twenty-one-years old, and dresses in black leather and shaves her head. Her Chrysalis release *The Lion and the Cobra* may well be this year's most impressive debut.

O'Connor calls the raw and passionate songs she wrote for the album "diverse, indescribable, and *very* personal," contending she writes and performs them "just for myself." They range from howling attacks on ex-lovers to inscrutable incantations, some of which, she admits, "are hurled at people I've known." O'Connor rejects comparisons to such singers as Marianne Faithfull, Patti Smith, and Grace Slick ("all crap"), and dismisses both U2 and Clannad ("not my kind of music"). What *is* her kind of music? "Hip-hop," she says, citing a style identified with Grandmaster Flash's Manhattan rather than James Joyce's Dublin. "M.C. Lyte is the greatest!"

Clannad, on the other hand, (the name is Gaelic for "family") sounds more like what you would expect from a modern Irish pop band. Fronted by the ethereal singer Maire Brennan, Clannad (which also features her brothers Pol and Ciaran and their uncles Padraig and Noel) writes its own material, mixing such traditional instruments as uilleann pipes and Irish harp with electric guitars and synclaviers. The result is a provocative hybrid of modern rock and ancient Celtic folk harmonies. For *Sirius*, Clannad's most recent RCA album, the band joined forces with such pop-oriented musicians as Bruce Hornsby, Steve Perry, and J.D. Souther. "We're one band that's been together literally all our lives," says Maire Brennan. "We're not afraid to take gambles." —R. O'C.

PETER THE GREAT Witty lyrics and political savvy have made Gabriel one of rock's elite

I'll be a big noise with all the big boys," Peter Gabriel predicted in his 1986 single "Big Time." It has been more than a decade since Gabriel left Genesis, the once-esoteric pop group he helped to found, then quit just before it attained its massive popularity. Now the veteran art-rocker's witty, politically savvy lyrics and driving rock beat are making a big noise again. His most recent album, *So*, has dominated the charts for nearly a year, in part on the strength of the satiric single "Sledgehammer"; his adventurous videos featuring Gabriel under siege from clay-animation figures have won several MTV awards; and his concerts, unrehearsed bits of rock theater, always sell out—thanks to such anthems as "Biko," "In Your Eyes," and the faith-healing "Lay Your Hands on Me," during which Gabriel poises on the edge of the stage, then topples backwards into the hands of his audience.

Gabriel, thirty-seven, normally reclusive between recording projects, has recently made time to sing on the albums of friends like Robbie Robertson and Joni Mitchell, and to score Martin Scorsese's new film, *The Passion*. He plans to produce for Youssou N'Dour, the Senegalese superstar who often opens Gabriel's concerts. Gabriel also stays busy with his pet project, a global computer network that makes peace and environmental information from grass-roots groups such as Amnesty International and Greenpeace instantly available to both individuals and groups. "More and more, information is becoming a source of real power," says Gabriel, who is savoring his second taste of it. —RORY O'CONNOR

("PATA" continued on page 114)

Top MIKE OWEN Bottom KEN REGAN/Camera 5

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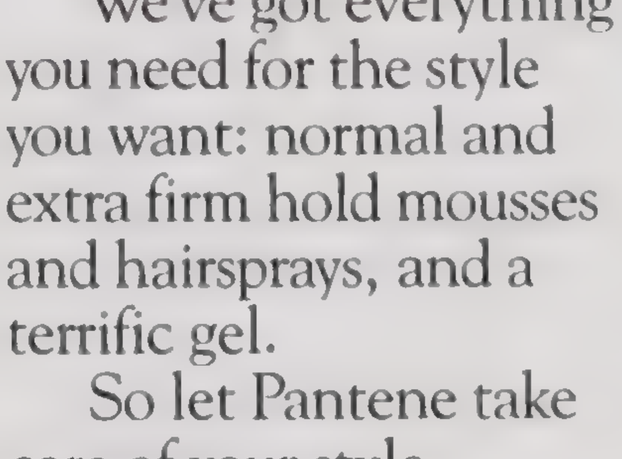

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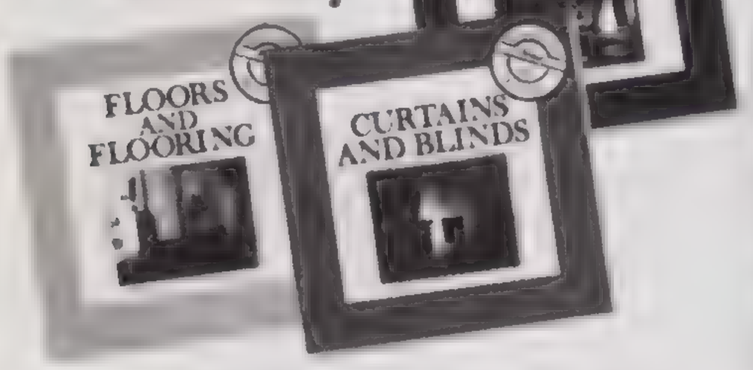

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PEOPLE ARE TALKING ABOUT...THEATER

(Continued from page 104)

Performance artist Annie Griffin

ANNIE WHICH WAY

It's just her imagination, running away with her

During the second half of *Almost Persuaded*, performance artist Annie Griffin, dressed in tight red satin and standing in the small theater of London's Institute of Contemporary Arts, folds herself very, very slowly in half. It takes the length of a mournful Tammy Wynette song for her to reach her toes, then she stays there long enough for us to wonder whether paralysis has set in. "There goes my reason for living...," wails Tammy, "there goes my only possession...there goes my ev...ery...thing...." Griffin doesn't budge, and what she is doing is obvious: the song says that without her man, Tammy has *no reason for living*, and so Griffin, in sympathetic illustration, has *died*. The seductively saccharin music takes on an uncomfortable edge; is she suggesting that we take lyrics to songs like this seriously? Simultaneously, we realize she has had us doing exactly that for an hour.

"There Goes My Everything" is only one of the Country & Western songs blasted open with wit and insight by this twenty-seven-year-old Irish-American woman from Buffalo, New York, who lives in London. Tall and low-voiced, Griffin is a confident enough performer to be inspired even by her limitations. One impulse for *Almost Persuaded* came from Griffin's tone deafness. Rather than pine in envy, Griffin chose to show that a fan's visceral response to singing can have as much power as the singing itself. It is a generous proposition, and it draws in an audience completely.

"I think the main thing that's going on in *Almost Persuaded*," says Griffin, "is how this music resonates in the way you listen to it, and how that's an exciting experience for anybody who's got a record player. It's one of the reasons you play your favorite songs again and again—it lets your imagination loose."

Griffin has been hailed in the British press as "supremely assured" and "heroic." Her current piece, *The Deadly Grove*, takes a sideways look at the implications of such story ballets as *Giselle*. In *Giselle*, a virgin peasant girl kills herself to escape the heartbreak caused by the love of a nobleman, only to find herself cursed in death as one of the Wilis—spirits of unhappy virgins who avenge themselves by dancing to death any man who wanders into their deadly grove. "*Giselle* is always shown as a lovely ballet that schoolgirls do," says Griffin, "and it's this *horrific* story of women and suicide." But lest you think Griffin's piece will be simply an indictment of the ballet, consider that *willie* in England has a bawdy application to the male anatomy, and that *The Deadly Grove* also stems from Griffin's good-natured desire to dance like Gelsey Kirkland. Such an endeavor will no doubt call upon all the subtleties of Griffin's sense of humor.

"Ballet is one dance form that's awful to watch unless you're watching the very best," regrets Griffin. "And yet," she adds with a knowing smile, "I study ballet now, and it is *so* beautiful when you can lift your leg just a little higher...." Seeing Griffin on her toes is bound to bend some minds—and could be reason enough for a trip to Britain. —ALICE GORDON

("PATA" continued on page 116)

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(Continued from page 114)

RUDE CONFESSIONS

England's best storyteller gives his characters an absurdly hard time

William Boyd— a specialist in comic frustration

Scotsman John James Todd is on hand for most of the major events of the twentieth century, though he usually does the wrong thing in the right places. Filming the carnage of World War I, he drifts behind German lines in his observation balloon and sits out the war in prison. A movie director in the Berlin of the 'twenties, he creates a silent masterpiece just when sound comes in. Photographing the Allied invasion of France in World War II, he is shot up by his own side. Back in Hollywood, he marries a movie actress—though not the one he carries a thirty-year torch for—and gets ensnared in the McCarthy madness. He ends up in a villa high above the Mediterranean, awaiting an avenging fate.

Todd is the dubious hero of *The New Confessions* (Morrow), a novel that on its publication in England last year was called "powerful" and "brilliant," while its author, William Boyd, was named "the best realistic storyteller of his generation." Its subject and style derive from Jean-Jacques Rousseau, whose *Confessions* is discovered by Todd when an amorous German prison guard smuggles it in to him. Todd's excitement—"Here was the life of the individual spirit recounted in all its nobility and squalor for the first time in the history of the human race"—leads him eventually to film the book and provides a model for *The New Confessions*, his autobiography. The joke is that, like Rousseau, Todd insists he is laying his soul bare, when in fact he's as self-serving as most people, and more than some. "We all know people like Rousseau and Todd," says Boyd. "They're exasperating egomaniacs, but you always want to see what they're up to next."

Boyd himself discovered the *Confessions* while writing his thesis on Shelley, which led him to read Wordsworth. "I had this theory that he stole a lot of ideas from Rousseau, so I looked up the contemporary reviews of Rousseau's book and saw they referred to this disgusting man, this pervert, and I thought, 'Well, this sounds like my kind of book.' "

Born thirty-six years ago in Accra, Ghana, Boyd has also written two novels that reflect his African background, as well as a short-story collection and a novel, *Stars and Bars* (he wrote the screenplay for the recently released movie), based on his travels through America. His Scottish parents went to Africa after World War II for a visit and ended up staying twenty-five years. Boyd was sent back to Scotland for his time at boarding school, the "new Sparta" of Gordonstoun, Prince Charles's alma mater, land of cold showers and 6:00 A.M. runs through the frigid Scottish landscape in only shorts and gym shoes. At Glasgow University, Boyd was firmly on the academic track, though without encouragement from his doctor father—"He didn't think much of academics, but that may have been because he only saw them when they were sick." There he met his wife, Susan, to whom all his works are dedicated. She is his first reader; when he hands over a novel, "It's a tense weekend, I can tell you." He went on to teach nineteenth-century poetry and the modern novel at Oxford, where "the twentieth century is not popular."

Boyd specializes in scenes of comic frustration, ridiculous mishaps that cause real pain—the hero's father in *Stars and Bars*, for instance, is killed by a tin of pineapple chunks falling from an airplane. "If you're writing a comic novel you give your characters a much harder time, so I try to think of situations that are excruciatingly embarrassing or humiliating." The battle scenes in *The New Confessions* are his best writing to date, a chaotic mixture of absurdity and horror that brings home war's terrifying unpredictability. Boyd got some inkling of that when his family moved to Nigeria; during the Biafran civil war he was halted at a roadblock by four young soldiers in basketball shoes and pajama tops. "I thought: everything I've been seeing about war in the cinema has been wrong. What's stopping these people from killing us? They could have, and nobody would have known."

Boyd researched his new book at the Imperial War Museum, but found that some of what had been accepted as history was really fiction. "Every time there's a World War I documentary on TV, they show scenes from *The Battle of the Somme*, which is a complete fake." There are some authentic newsreels of the battles, but it's easy to tell which ones they are. "They are shot," says Boyd, "at *extremely* long range." —RHODA KOENIG

BAD NEWS

The short, unhappy life of newscaster Jessica Savitch

It's really no surprise that two books about Jessica Savitch are coming out this season. According to the first entrant in this particular tell-all sweepstakes, Gwenda Blair's *Almost Golden: Jessica Savitch and the Selling of Television News* (Simon and Schuster), Savitch's life had all the elements, and the irony, we've learned to deem essential to a have-it-all woman's story.

Born to Russian Jewish/Italian Catholic parents in an innocuous suburb of Philadelphia. Beloved father died at very young age of drawn-out, debilitating illness. Angry and misguided mother wouldn't let her cry about father's death; told her to stop being so dramatic. Obsessed with *(Continued on page 118)*

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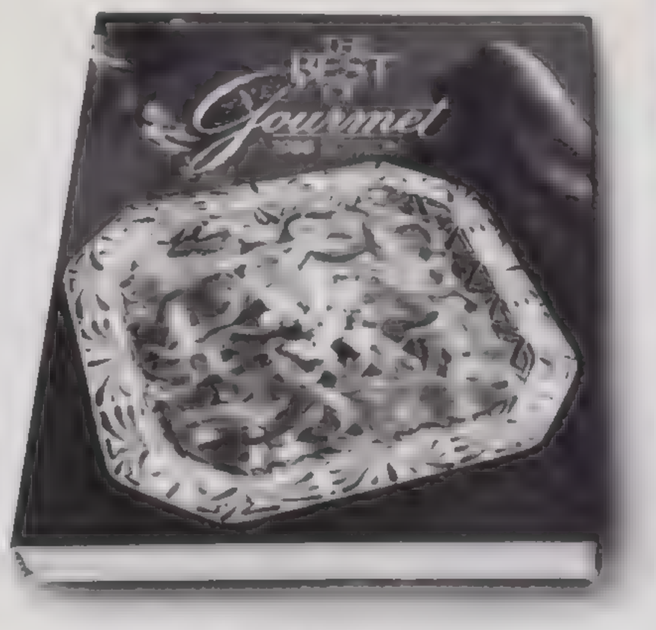

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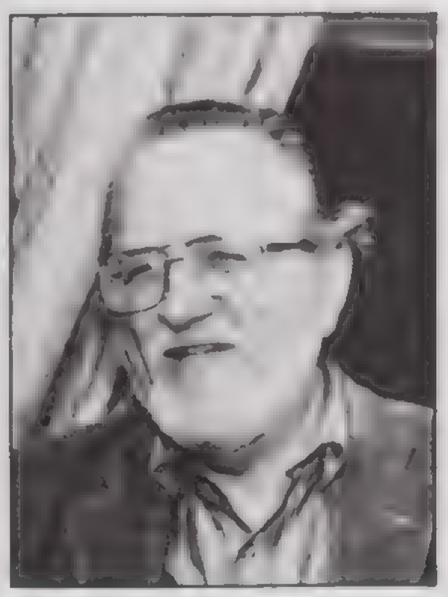
PEOPLE ARE TALKING ABOUT... BOOKS

(Continued from page 116)

weight; probably anorexic and bulimic from teenage years on. Vague gynecological problems throughout life. Ambitious, temperamental, given to fits of grandiosity. Longtime love affair with a man who beat her; she was, according to Blair, bound closer to him by his rage. First marriage, of eleven months, to a man who "let her be the child who still longed for her daddy." Soon after the wedding, she asked for a divorce on grounds that marriage was interfering with her career; when he sent her a letter outlining his side of the story, she sent it back with marginalia. Second marriage to a bisexual ob/gyn who supplied her with amphetamines. When she had a miscarriage, he refused to visit her in the hospital. Marriage ended five months after wedding when he hung himself with her dog's leash. She herself died two years later in a freak car accident.

And we haven't even got to her career yet—the rise, dare we say the meteoric rise, from Top 40 disc jockey to network anchorwoman; or her, yes, untimely demise at the hands of drugs and the NBC bureaucracy who hired her and then used her as their pawn when they didn't know what to do with her. Or her jazzy dating habits—Ed Bradley, Warren Beatty, even Gary Hart. Or the way her childhood and adolescence paralleled the childhood and adolescence of television, just as her influence and appeal later grew along with the influence and appeal of the women's movement—both convenient metaphors for her biographer.

It's exhausting, which is too bad. The story of a talented, driven woman looking for love in all the wrong places should not be so familiar as to be boring, particularly when it's told meticulously. But the reality is that this is a book for people who can't get enough news about the folks who report the news. What's sad is that it's hard to imagine that Alanna Nash's almost identically titled book, *Golden Girl: The Story of Jessica Savitch*, being published by E.P. Dutton in August and not yet available for review, will be much different. But, then, judging a book by its title is worse than judging it by its cover, which is a little bit like what happened to Jessica Savitch. —SUSAN BOLOTIN



COMING HOME

While complaining about dinner parties in Chile—where the only subject is politics—José Donoso turns revolutionary

North Americans who think they have an understanding of life in Chile under the repressive Pinochet regime from loud newspaper headlines or a well-intentioned film like *Missing* will have their eyes opened by *Curfew*, the astonishingly frank new novel by Chilean writer José Donoso.

In Latin America and Europe, many critics regard Donoso as one of the greatest living novelists. Luis Buñuel and Carlos Fuentes called him "a master," and, in fact, he is known to friends by the sobriquet *el maestro*. *Curfew*, which is being published this month by Weidenfeld & Nicolson, ought to bring him the reputation here that he deserves.

The novel is about the real Chile, not some fabulous, mythic place, and the truth is at once more awful and more complex than is commonly supposed. Mañungo Vera, the protagonist, is a revolutionary pop singer who comes back to Santiago from a self-imposed exile in Paris. The Left is in disarray after the death of Matilde Neruda, the widow of the Nobel Prize–winning poet and a great symbol in her own right of the opposition in Chile. Mañungo is plunged into the wrangling among different factions and into a love affair with a woman obsessed with revenging herself against the government torturer who humiliated her when she was a political prisoner. The result is a taut, suspenseful, and sometimes wrenching tale, well leavened with the black, surrealistic humor that Donoso made his trademark in earlier novels such as *The Obscene Bird of Night* and *A House in the Country*.

The character of Mañungo is in some ways autobiographical. Donoso, speaking at his home in the affluent Providencia section of Santiago, says, "All of us who lived abroad during that period who didn't have to live abroad, who *chose* to live abroad, have a terrible feeling of guilt. We didn't share in the history of Chile during a very important time.

"One thing must be taken into account," he says in virtually unaccented English, "and that is that all the important Latin American novels of my generation were written by Latin American writers outside their countries at their own wish, about their countries—García Márquez in Mexico writing about Colombia, Vargas Llosa in Paris writing about Peru, Cortázar in Paris writing about Buenos Aires. It's a way of recouping, I think, the time lost, and the home that has been lost."

Curfew's title in Spanish is *La desesperanza*— *(Continued on page 122)*

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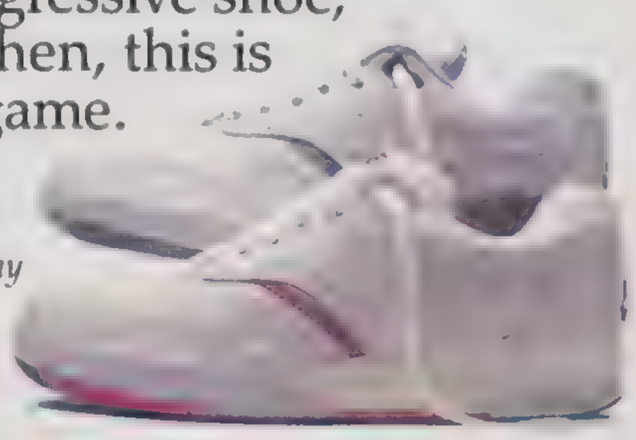

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PEOPLE ARE TALKING ABOUT...BOOKS

(Continued from page 118)

"hopelessness"—which, Donoso seems to say, is the one thing that people can cling to, because at least it's real, it's reliable. "Chile is a country that is trying to invent itself. We all want to know who we are, what our destiny is," Donoso says. "Literature in Chile is in the doldrums. There is no continuity, no tradition in the literary sense. Whom does one write for? Whom do the young people write for? Why write, ultimately? The great word in Chile now is *impresario*. A poet or a writer has very little prestige, none at all, in fact. The hero of the Pinochet regime is the impresario—as Carlyle would say, 'the hero as impresario.' "

Jacobo Timmerman wrote of *Curfew* that "Donoso is a moderate who has written a revolutionary novel." The reaction among many Chilean intellectuals, however, has been lukewarm. "The book doesn't flag-wave," Donoso says, "and people here like you to wave a flag of one sort or another. The novel does not present an alternative. People would respect me much more if it did. They think I am *comprometido*, you see. They say, 'What does Donoso know about this? He's always been so apolitical. Why doesn't he go on writing about the old streets, the old days?' "

The answer is in a line from the novel: "Everything in Chile is ultimately related to politics." He couldn't have avoided it even if he had wanted to. Donoso believes that Chile's obsession with politics is inevitable and, finally, stifling. "One must be something of a pagan and a sinner to read simply for enjoyment in Chile, where pure enjoyment of the arts is considered frivolous. I must say, *La desesperanza* is the kind of thing I very much dislike writing. But there isn't anything else to write about. Politics is the air we breathe. This is what we're fed on, this is what we know. I can't *tell* you how boring it is to go out to dinner—politics is absolutely the only thing people talk about. I just refuse to go out to dinner now." He sighs wearily. "I'm not a crusader, I'm not a hero. I'm just a man who is very hurt, and who wants change." —JAMIE JAMES

Giotto's "Nativity" (detail)

THE ECSTASY & THE AGONY

Two artists could hardly be more different. One devoted to grace, order, redemption. The other possessed by chaos, ignorance, corruption. Yet each is the subject of a book by Maurice and Jacqueline Guillaud, the respected French art-publishing team. "Giotto: Architect of Color and Form" (Clarkson N. Potter), published to commemorate the 650th anniversary of the artist's death, is the first volume ever to reproduce accurately the magnificent frescoes that depict the lives of Mary and Jesus in the Arena Chapel in Padua. "Goya: The Phantasmal Vision" focuses on the "black paintings," those nightmarish hallucinations that poured from the aged Spaniard's tortured mind. The Guillauds' trademark textured paper and dramatic close-up details enhance the simple beauty of the one, the haunting power of the other. —E.W.

REAL MOVERS

Many of the photographs in William A. Ewing's *Dance and Photography* (Holt) defy the limits of still pictures—they move. In a photo taken on the set of *Three Little Words* (1950), an exuberant Fred Astaire crisply taps his way forward. Captured by Arnold Genthe, Anna Pavlova (*left*) sweeps her body forward, an astonishingly developed relevé her only anchor. Even studio subjects have the animation of an onstage pause. Posed as the Faun in a 1914 portrait, Nijinsky communicates a sensual and disturbing bestiality. And Lois Greenfield's "in-flight" series of David Parsons and Daniel Ezralow is a wonder of light, timing, physicality—everything that dance photography should be. —L.F.

("PATA" continued on page 124)

Top, LUCIANO FINCATO, bottom, Courtesy Gilman Paper

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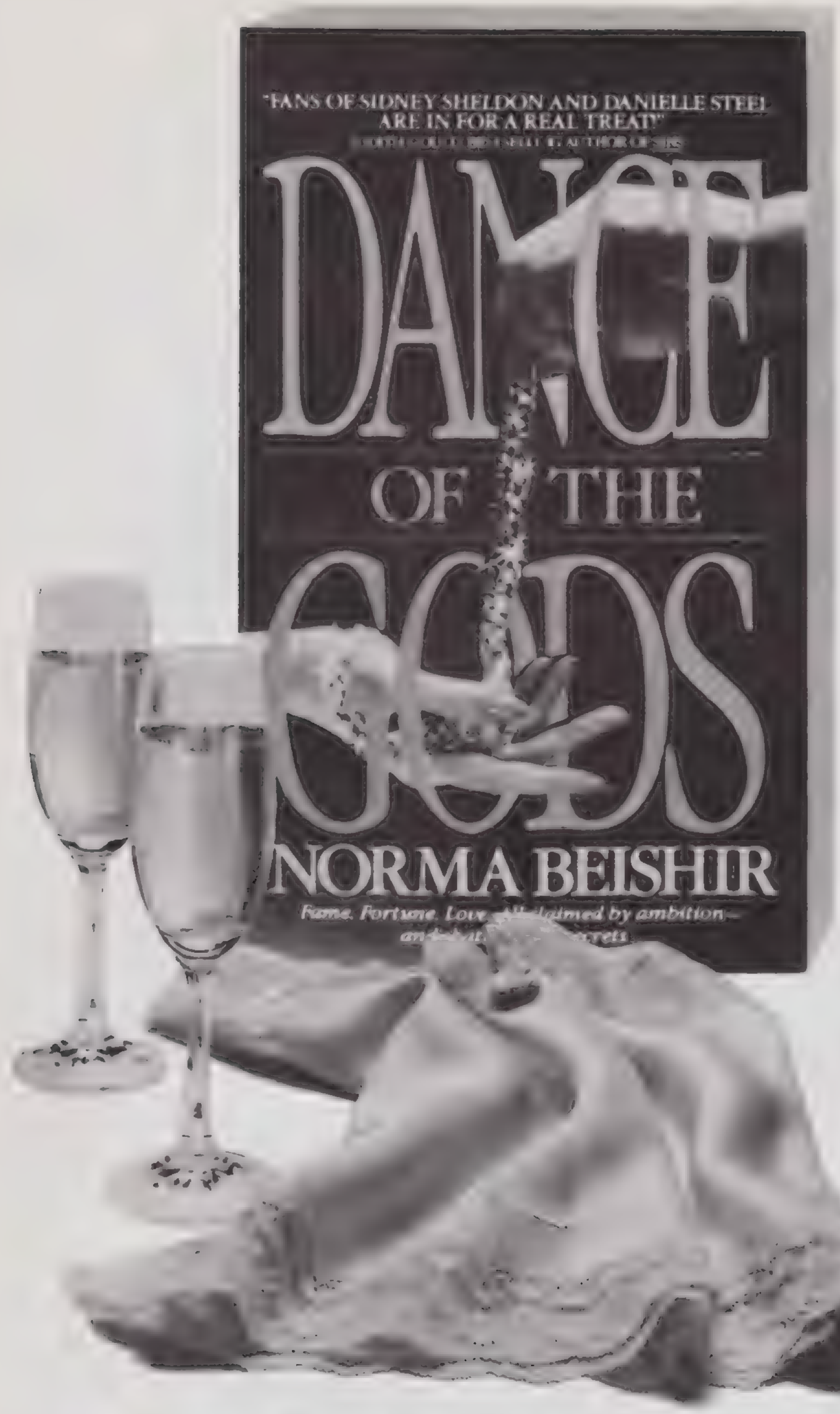

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PEOPLE ARE TALKING ABOUT...

(Continued from page 122)

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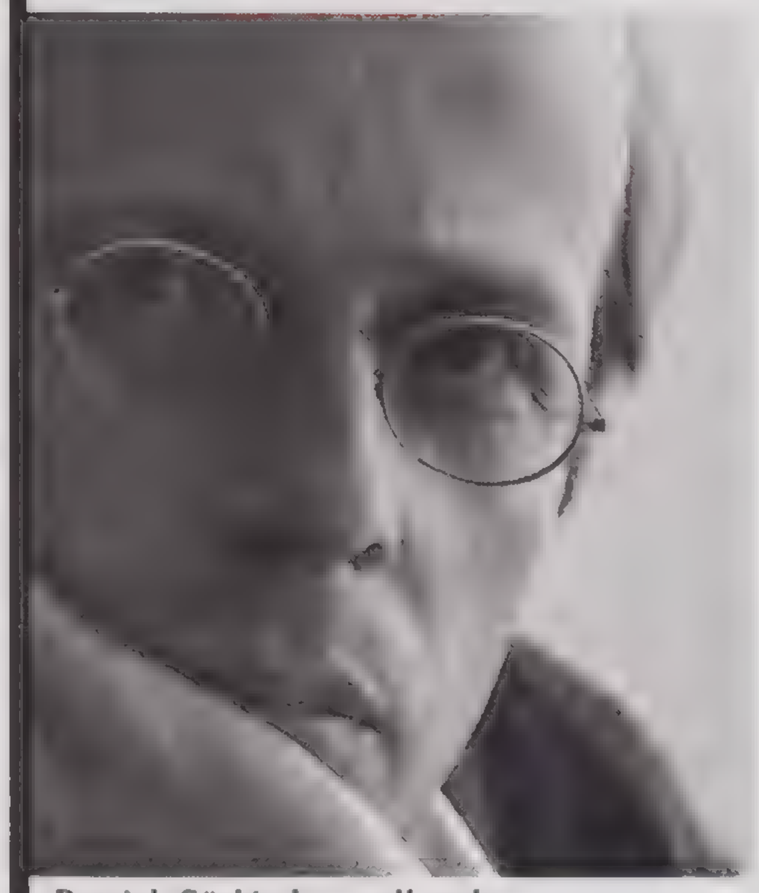

Patrick Süskind . . . all style

FEATHERWEIGHT

Pigeon—a literary hand-me-down from the author of *Perfume*

Jonathan Noel is not "fond of events": his youth contained too many—the removal of his parents to concentration camps, a painful stint of army duty, a marriage that left him a deserted cuckold. At fifty-three, he has found protective compensation in near-phobic routine and solitude. He is a bank guard whose duties could be performed by a robot, and the rest of his time is spent in a small room with no view—one that protects him and "from which no one could ever drive him away again." It takes very little to unhinge such a life. In Jonathan's case, it takes a pigeon: the sight of it on his threshold drives him from his room in horror, and very nearly into madness.

The Pigeon (Knopf) is Patrick Süskind's second novel, and it's not nearly as effective as his first. *Perfume* showed that he could explore a dark place where civilization meets feral drives and discontents with style; here, style has declined into mannerism. A writing student once told Mary McCarthy that she and her teacher were going to go over her story and "put in the symbols": I can't help feeling Süskind has done that with his pigeon. As for Jonathan, he's a literary hand-me-down. Gogol and Chekhov patented the treatment of the "pathetic little man." But they did it with real care, and were rewarded with real—not mostly sham—pathos. —MARGO JEFFERSON

Auto-Critique: Essays on Art and Anti-art, 1963-1987, by Vogue contributing editor Barbara Rose, is being published this month by Weidenfeld & Nicolson.

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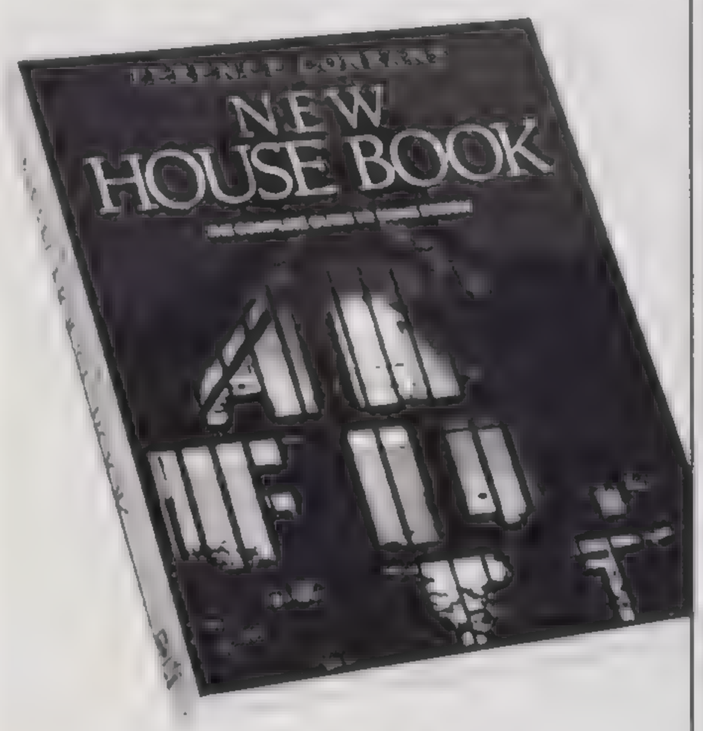

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Aerobics: what's safe? . . . sports lens checkup

LOW VS. HIGH IMPACT

Part of Brooke Shields's exercise success: cross-training to "up" her interest. Above, her low-impact choice: brisk walking.

Many women now believe that a low-impact workout—in which one foot is always on the ground and running or jumping is replaced by high-step marching—is far less likely to cause injury than a high-impact class. Experts say that's controversial. "It's my impression that the low-impact aerobics movement was created to calm anxiety generated by exaggerated reports of a high injury rate in aerobic dancers. It's really just a marketing ploy, because there is no scientific evidence that low-impact workouts are lower-risk than a high-impact class," says Steven Blair, P.E.D., director of epidemiology, Institute for Aerobics Research, Dallas.

Nonetheless, many fitness professionals intuitively feel that low-impact aerobic exercise is a less stressful alternative. "Older or pregnant women or those with certain skeletal problems, for whom a high-impact class could be risky, can often safely do low-impact aerobics. We also recommend that all women alternate between high- and low-impact classes," says Joy Prouty, director of The Fitness Connection, West Palm Beach, Florida.

It may be that *how often* you do aerobic exercise is just as important as how you do it. "I've observed a decline in injuries, and I think one of the main reasons is that women are no longer doing aerobics six times a week. Most now do cross-training: a combination of aerobics, strength training, and low-impact or impact-free aerobic activities like walking," Prouty says.

L.A. style: *From Body Glove, creator of more-than-colorful rubber wetsuits, a flashy line of "rubber" framed sports glasses, right.*

sports specs

Choosing sports glasses can be confusing, because no industry standards exist for sports-glass safety. Consider claims carefully. *For high-impact sports,* such as racquetball, check that glasses meet the specifications of the American Society for Testing and Materials or are approved by the Canadian Standards Association. These voluntary tests help to ensure that lenses are impact-resistant, frames are sturdy. Best sports lens: polycarbonate, an impact-resistant plastic—ideal for outdoor activities because it also blocks UV light.

Top photo: FAITH K. DEMARK HELLER. Bottom photo: COURTESY SPEAR Fashion eyewear; [illegible]

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BEAUTY Q&A

Rx for working hands... black skin and sun... long-lasting lip color

Q I work in an office. How can I avoid dry, chapped hands from constant days of handling paper?

A Paper can absorb oils and moisture from the surface of hands, making them feel dry. Frequent hand washing adds to the problem and causes chapping. "Harsh soaps and hot water strip hands of protective lipids in the upper skin layer," says Patricia Engasser, M.D., associate clinical professor of dermatology at Stanford University School of Medicine. "When washing, it's better to use cool water, mild soap and to follow by applying a light lotion. At night, a heavier cream also helps combat dryness."

Important, too: scheduling regular manicures to prevent broken nails and damaged cuticles. These can catch on paper, lead to infections. "A warm paraffin treatment—often included as part of a professional manicure—has additional moisturizing benefits," says Mariu Vasquez, head of the manicure department at Studio Cosmyl, Coral Gables, Florida.

Dr. Engasser warns against aggravating hand dryness at home. "Wear vinyl or rubber gloves with cloth lining when washing dishes and cotton gloves for other housework to prevent the irritation and dryness caused by dust."

Treat occasional paper cuts by applying an over-the-counter antibiotic lotion; cover with an adhesive bandage. Occasional itching or inflammation of skin or nails can sometimes be helped by using nonprescriptive cortisone cream. Persistent symptoms or a sudden rash on hands could signal dermatitis or other skin problems; they should be brought to a physician's attention.

Q What's the best way to apply lip color so that it lasts?

A First, make sure to choose the right type of lip color. "Matte lipsticks generally last longer than glossy lip colors (additional oils make these easier to rub off), and lip pencils tend to last longest," says NYC makeup expert Linda Mason. "Begin by using a lip pencil to apply color to the whole lip, not just the edges. Top that with a thin layer of lipstick; then cover lips with a facial tissue and gently pat on translucent or transparent face powder through the tissue. Remove tissue and follow with just enough lipstick to cover the thin film of powder, which helps 'set' lipstick and prevents color from bleeding. Applying lipstick with a lip brush gives control." If lips are chapped or dry, start with a gloss over bare lips and blot lips with a facial tissue before continuing.

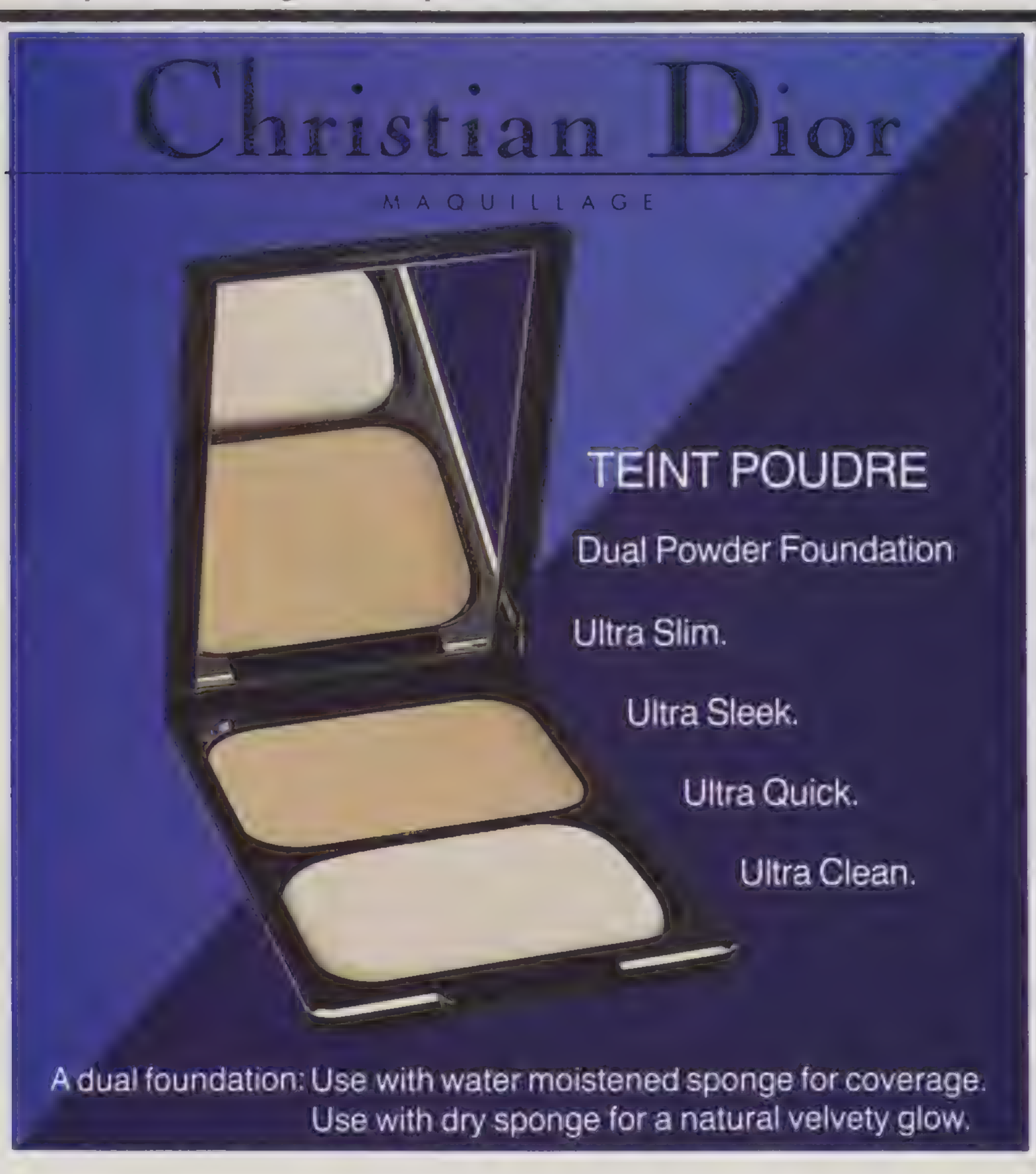
Another option: layering lip colors. Mason recommends starting with a darker shade, topping with a lighter one. "For instance, apply a bluish-red, then add a light orange for a soft, coral-y effect."

Q Why does black skin—with more melanin than white skin—also need sunscreen to protect against sunburn?

A Melanin, a natural skin pigment, does offer some protection against the sun's damaging rays. "But because black skin varies so much in color—from close-to-'white' to very dark—skin's natural sun protection varies greatly as well," says Isaac Willis, M.D., professor of dermatology at the Morehouse School of Medicine in Atlanta. "On the average, American black skin offers a sun protection factor (SPF) of only about two to four, meaning that a person could stay in the sun two to four times longer than a fairer-skinned white person (approximately one-half to one hour in the midday sun as opposed to twenty minutes) before experiencing sunburn. That's not really very much time.

"Recently, the incidence of premature skin aging and skin cancers among black women has increased enormously, as time spent in the sun seems to be increasing," says Dr. Willis. "Doctors generally agree that everyone—no matter what her skin tone—should use sunscreens with SPF 15 or higher."

Another reason for darker-skin sun care: "Dryness and peeling caused by burns or tans can produce an 'ashy' look to skin," says Frank Akin, Ph.D., senior director of clinical research for Schering-Plough Consumer Operations (makers of Coppertone products). "For this reason, it may be best for women with darker complexions to choose sunscreens that moisturize, too."



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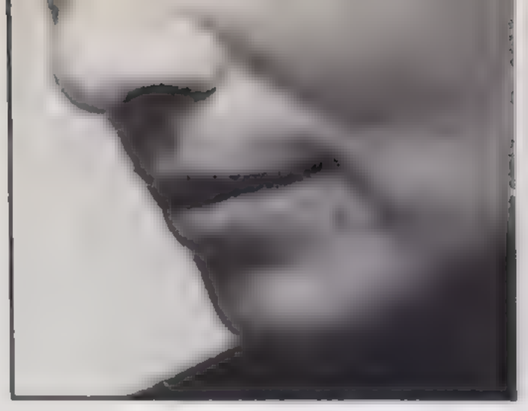

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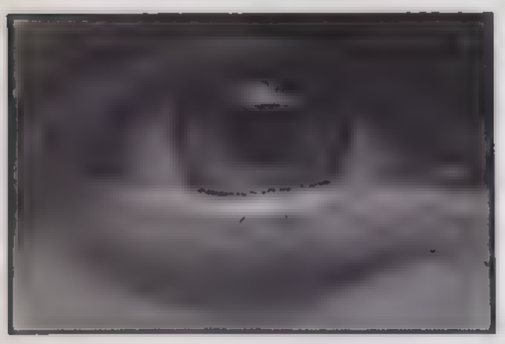

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horoscope

BY ROCKIE GARDINER

May's Astrological Weather: Two full moons this month, the first on the 1st, and a second, that rare blue moon on the 31st, add to the air of unpredictability. The Taurus sun meets optimistic Jupiter on the 2nd, but don't expect a bull market, because similar aspects between those planets were dominant on October 19th and January 8th, when Wall Street took a dive. According to Nostradamus, there'll be a volcanic eruption in the Caribbean; closer to home, emotional upheavals shake even stable relationships around the 17th.

TAURUS April 20–May 20 Count your blessings as the month begins, because the embarrassment of riches you're enjoying will last all the way through mid-July. But don't assume that, since you're holding all the cards, you can control your partner. In the third week, you might face a challenging career situation just as you incur an unexpected financial obligation. A new romance gets under way the weekend of the 22nd, but as your Venus ruler turns retrograde, you may discover that you still harbor strong feelings for a former love.

GEMINI May 21–June 21 This could prove to be an extraordinary month because, for a change, your Mercury ruler is not barraged by a multitude of planetary aspects. Instead of having to adjust to other people's expectations, you are free to follow your own inclinations. In the first two weeks, Mars leads you to experiences that might result in a new career. Venus in your sign ensures an active social life, perhaps the return of a dear old friend. Travel will be hassle-free if you're home by the 31st.

CANCER June 22–July 22 Two full moons this month can double your chances of receiving all the credit you deserve for the particularly tricky job you've completed. Your employer's generous appreciation may even pay for the much-needed vacation in the first week. Mid-month, a friend or business colleague could try to pressure you into a financial transaction you'd rather not make, and another co-worker's erratic behavior during the last two weeks may unduly upset you, especially since you've been so sympathetic to his or her plight in the past.

LEO July 23–August 22 Be on the alert all month for subtle power plays that could put you in compromising positions. When your sun ruler joins forces with expansive Jupiter in the first week, you may be offered an easy boost up the ladder of social success. But before blithely accepting your good fortune, check for ulterior motives and possible illegalities. Mid-month, your partner's active interest—call it meddling—in your career may cause a nasty scene with your boss or open warfare with your parents.

VIRGO August 23–September 22 That financial matter you've been mulling over for ages could be resolved in the first week, when the Taurus sun meets Jupiter in your solar house of investments, inheritance, and alimony payments. In exchange, you might have to relinquish a cherished but outmoded attitude regarding the economics of sexual politics. May is a good time for a change of scene or to take a trip abroad. However, when Mars is under pressure in the third week, your health could be adversely affected.

LIBRA September 23–October 22 Good fortune smiles on your marriage or business partnership early this month when the sun joins Jupiter; and if you're not still bent on revenge, legal matters can be settled amicably. Librans between relationships might begin a lighthearted romance the weekend of the 21st with a person whose mind is even more attractive than the rest of him. Because your Venus ruler turns retrograde at that time, your feelings for him will vacillate through the July 4th weekend, when the planet of love moves forward again.

SCORPIO October 23–November 21 The Scorpio full moon on May 1st could be the turning point in your new relationship should you have to choose between your partner's generous but manipulative impulses and your sense of self-determination. Because Plutonian forces are at work, be sure that business dealings are aboveboard and indisputably legal. You might exchange sharp words with a family member in the third week, but Venus quickly steps in to restore harmony. *(Continued on page 136)*

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HOROSCOPE

(Continued from page 132)

SAGITTARIUS November 22–December 21 In the first week, you may be torn between helping an ever-needy friend or sharing in a loved one's joyous celebration. Because the Taurus sun amplifies your optimistic Jupiter ruler, avoid the usual guilt trips and opt for the latter choice. Tension in the third week increases your chances of having an accident while commuting or running errands; be careful what you say to coworkers, too. Proceed with caution when you're bombarded by Venus' erotic vibrations over the Memorial Day weekend.

CAPRICORN December 22–January 19 As the month begins and you obsessively weigh the pros and cons of your current romance, your feelings are sure to fluctuate radically. You could also bitterly resent your boss for squelching your creative potential. Mid-month, however, you may receive an opportunity to invest more time, energy, and perhaps funds in a project that you hold dear. By the time Mars supports your Saturn ruler in the third week, you'll feel you have more control over the course of both your personal and professional lives.

AQUARIUS January 20–February 18 For the first three weeks, while Mars is still cavorting through your sign and Venus resides in your house of romance, you'll be as merry as the proverbial month of May. A real estate investment or other family business can pay off handsomely in the first week, but by the third, there might be dissension among the benefactors. You may also have mixed feelings about a new friend; it's not until he or she messes up your Memorial Day weekend that you'll learn you can't always trust your first impressions.

PISCES February 19–March 20 Take Mom to lunch before Mother's Day because, by Sunday, you may not feel much like coping with daughterly duties. Besides, when the sun and Jupiter meet in the first week, you should have money to spare, plus the sort of success she can brag about. Students, writers, and media folk are favored at this time. You might have a problem with a sibling or neighbor around the 17th when Mars acts up, but someone else in the family can arrange a truce over the weekend.

ARIES March 21–April 19 During the first two weeks, you might start working full time for your favorite political candidate or charity organization, or else avidly explore those interests you share with an exciting new acquaintance. In the third week, as the Taurus sun pressures your Mars ruler, you could suffer a temporary financial setback and panic. Relax, because before the month is over, a concerned mentor, teacher, or neighbor will come to your rescue with a pleasant means of augmenting your income. ▽

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DRIVING STYLE

Fast cars: the top convertible . . . vintage Ferraris.

BY LESLEY JANE NONKIN

SLEEK AND SENSUAL—THE HOTTEST NEW CONVERTIBLE

A woman tightens her mink coat about her chin, and the dachshund in her arms shivers as we sweep by them in the '88 Mazda RX-7 convertible. It's January, and we're riding with the top down; the weatherman on the radio says it's thirty-three degrees out, but I am comfortable without gloves or a hat. A clever new device called the "Windblocker"—a panel you simply lift into place behind the two front seats—changes the way air rushes around the open top of the car: even at 60 mph, the interior of the Mazda remains tranquil and warm, free of the sound and fury of air turbulence. I can only imagine what fun—and how comfortable—the RX-7 will be in the spring.

The Mazda RX-7, with its unusual "pistonless" rotary engine, has long been a secret favorite among car enthusiasts; it is without doubt one of the hottest convertibles on the road. Acceleration from a standstill to 60 mph in eight and a half seconds means you can pass almost anyone without a worry; 146 horsepower means you'll never putt laboriously up a hill. The suspension is sporty and firm, giving you a sense of connection with the road as you maneuver.

The '88 Mazda RX-7 convertible: sleek, fast, and quiet

Inside, this two-seater coupe ($20,500 base price; $23,600 with all options) is lean and mean: every inch of space has been intelligently designed. Mazda has even added technological smarts: in daytime, lenses beneath the retracted headlights let you flash your brights when you're ready to pass; a security system flashes the lights and honks the horn if anyone tries to break open the lock.

The most exciting special feature in the RX-7's interior is the Pioneer stereo system. Not only is there an optional compact disc player (get it—it's wonderful); there are also extra speakers embedded in the headrest of each seat. Buttons on the console between the bucket seats enable both the passenger and driver to switch music on or off and to adjust their own volume.

If the RX-7 lacks anything, it's space. With a pint-sized glove compartment and no rear seats, where are you supposed to stash a large handbag? One male car writer claims that the mini trunk holds two sets of golf clubs nicely; in truth, it barely closes over luggage for a week in the country.

SIGNIFICANTLY SAFER

Consumers interested in buying a new car that's safe and handles well should look for anti-lock brakes and all-weather radial tires. They should also remember that front-wheel drive, now available in many cars, can significantly improve a car's performance in wet or icy weather. Front-wheel drive means that the two front wheels of a car are powered directly by the engine. "A front-wheel-drive car has the weight of the engine over the wheels that actually pull the car forward, increasing pressure, adding traction and control," says Dagmar Miller, studio engineer for Chrysler's design office. "That's especially helpful on slippery roads."

AUTO COLLECTING—TOMORROW'S STAR CARS

Car collecting used to be the exclusive sport of the rich, who pursue rare and exotic cars like the 1931 Bugatti Royale—purchased last year by pizza magnate Thomas S. Monaghan for a record-breaking $8.1 million. In the past ten years, more and more car lovers have joined the game, collecting "vintage" cars (until recently, one would have called them "used"), taking pleasure in their exuberant styling, and hoping that they will appreciate in value.

Interest in car collecting has been spurred by the ascent of the Ferrari. Three years ago, a 1965 GTB—a sleek, long-nosed two-seater—in need of restoration sold for about $35,000; today, in the same condition, it is worth about $125,000. Other 'sixties models have shot above the million-dollar mark. "When people saw their first Ferraris in the 'sixties, they said, 'Someday I'll own that car,'" says David Brownell, editor of "Hemmings Motor News," a national monthly publication of classified ads for collectible cars. "Now they have the money to buy it. They don't care what the car costs; it's wish fulfillment."

For those who do care what their cars cost, Brownell recommends cars from the 'sixties that offer enjoyable driving today and that may wind up growing in value. (Older cars are certainly collectible but are more costly to maintain.) Porsches and Mercedes-Benzes from the 'sixties, for example, can be found in good condition for less than $20,000; an '88 Porsche 911, in contrast, lists for about $50,000, and a new Mercedes 300E costs $60,000 to $70,000. Also collectible now are American "muscle" cars from the 'sixties, such as the Pontiac GTO, Ford Torino 427, and Plymouth Road Runner, whose enormous, powerful engines will probably never again rumble under the hoods of new cars. In good condition, these cars can be bought for less than $10,000, Brownell says.

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BUCKLE UP FOR SAFETY

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beauty now

What's ahead? Hair care/repair . . . massage news . . . beauty style—of a "knowing" model, a star designer

The sense of "pale"

Think pale, says the beauty industry these days: pastel-pale spring makeup colors, less-than-suntanned skin. More than a seasonal fancy, the advice may well change how we view the whole idea of beauty for the coming era.

Start with the notion of skin tone: A spokesperson at Estée Lauder reports a "sales trend that shows a very dark, tanned look no longer seems as attractive and appealing; women are looking for a paler kind of tan." Revlon, too, sees a move toward "lighter tones."

Makeup artists are showing more paleness, as well. Says New York City's Linda Mason, whose new "Elements" makeup line includes a white base for porcelain finish, "I see women taking better care of their skin. They no longer need a deep tan to cover imperfections. They have, often, a natural, rosy glow that doesn't need to—shouldn't—be hidden. And they can use a lighter hand with makeup, too."

Spurred, perhaps, by increased awareness about sun damage (this month, the American Academy of Dermatology sponsors "Lighten Up . . .," a national campaign supporting the prevention of sun damage), fashion designers, too, are starting to respond. Says designer Donna Karan, "I avoid using tanned runway models in my shows"; Adrienne Vittadini foresees "paler complexions dominating the fashion world"; swimsuit designer Ann Cole suggests "makeup, instead of a tan"—in effect, new, healthily "fashionable" statements. *("Images" continued, page 150)*

Softened accents, far left: pastel blush, jewelry. Left, on pale skin, white eye shadow.

PATRICK DEMARCHELIER WAYNE MASER *Left* Hair by Sally Hershberger *Right* Makeup, Bobbi Brown for Orlane at Rumrill-Hoyt, Inc. Elisabeth Drabinski Data . last pages

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images

hair now

One of a kind style...

"Faux" hair—hairpieces and wigs—have taken a new turn, much like the prevailing style for hair, to a more "real" look. Styling, then, can go "natural"—or fantastic. In its best sense, that means a one-of-a-kind hairpiece, custom-made for a woman. "Think of it as 'couture' hairstyling," says NYC wig designer/hairstylist James Harris. "Today a hairpiece should exactly match a woman's own hair color and texture."

Harris, whose designs are of natural hair ("so they can be combed, styled, washed, even colored"), advocates—unsurprisingly—at least one hairpiece in every woman's wardrobe. "My idea is to make them accessible to everyone." (Prices: $75 to $250.) For "everyone," this season, the one best buy: Harris suggests a long switch—"the most versatile"—or a newer, shorter "spray," *left*. For special looks, NYC's Joseph Fleischer makes add-on chignons, French twists, ponytails.

As with (most) everything, some women go for multiples. Imo at New York City's Regency Hotel often creates a number of looks for his jet-set clientele. "They're perfect for when a woman's on vacation and doesn't have the time for daily hair appointments." Imo says some clients (one, Mica Ertegun, decorator/partner in MAC II and wife of Atlantic Records president Ahmet Ertegun) keep six or seven hairpieces for instant styling.

new-look salons

It resembles a high-tech city nightclub more than a hair salon, but NYC's hot new "Oribe at Parachute" (*right*) is as conducive to choosing the right haircut as it is stylish. The "theme" is portability: styling equipment is stored/carried in "tool" boxes. Lighting is the sort used by fashion photographers to mimic natural (or office) light by focusing on the back and top of the head. Each work "station" is set off from the others, affording privacy and preventing distraction from the rest of salon activity. Adjustable, easel-like mirrors allow stylists and clients to judge hair proportion to the rest of the body and in relation to the overall "look." This may be the wave of the future: At top salons such as NYC's Kenneth, Louis-Guy D, La Coupe, and Lance Lappin, full-length mirrors are in place.

Modern solutions

With sun, sea, natural aging processes,
hair goes through its own set of changes.
Add to that the abuses we apply,
and a continuing need for hair care,
today, often is to correct modern styling-
and treatment-created problems.
Latest in this necessity/invention ratio:
a crop of shampoos, conditioners,
and styling agents containing silicone.
Among silicone's benefits, say experts,
is helping to stave off hair damage caused
by excessive use of heat appliances,
overapplication of conditioners, mousse,
gel, and other "aids" of the 'eighties.
Who has silicone? Vidal Sassoon
in new Advanced Care products;
a new Prell Conditioner;
Jhirmack's two-step Reviving System;
Jheri Redding Glossing Shampoo
and Conditioner, others.
("Images" continued on page 152)

ROXANNE LOWIT. Hair by Sam McKnight for La Coupe, N.Y./Daniel Galvin; hairpiece by James Harris, makeup by Kevyn Aucoin

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beauty now

From fashion to fragrance, work days to dressed dinners, Carolina Herrera keeps moving . . .

One key to Carolina Herrera's success: "Organization. A love of order and discipline." Other secrets, top to bottom: a passion for life, for her business, for attractive surroundings (on her bedroom vanity, her grandmother's heirlooms), and "staying active."

styles and scents

Her private clients come with the éclat of a Jacqueline Onassis or Mercedes Kellogg; her background is the Venezuela of big ranches, polo, nightclubs. When her models stroll down a New York City runway, they're turned out to a T—well-shouldered suits, glittery earrings, heels, gloves. Then comes the designer—Carolina Herrera: cashmere turtleneck, trousers, pulled-back blond hair. She steals the show; and that's that.

"I'd be lying if I said I'd always wanted to be a fashion designer," says Herrera. Her inspiration: "I know what I like, and I stick to that." After seven years in business, her fashion spans from a decidedly upscale "collection" and a licensing agreement with Revillon Furs to her own line of medium-priced dressing. Her newest venture: "Carolina Herrera" fragrance—expected to gross $2 million its first year.

The flowers on Herrera's desk—or in her fragrance—might belie it, but by day she's all business. (Similar tuberoses and jasmine turn up at home.) Organized days, life with a balance are "why I'm never exhausted," Carolina says. "If you can't do everything from nine to five, then you're doing something wrong."

Mornings, she walks to her Manhattan office—most often with Alfonso, the Herrera black poodle, in tow. Nights find her—much like the woman she dresses—at fund-raising dinners, at Mortimer's, at charity galas . . . but three nights a week—"if I can"—go to working out with a trainer. "Private time" means children, grandchildren!, husband Reinaldo; a book, a beach walk. After a recent spa trip, she's newly careful about a three-meal-a-day diet. "Now I have a lot more energy and feel healthier." Each month, there are skin-care treatments at NYC's Janet Sartin; the same porcelain-y makeup goes for day or night. "Dressing for night is one thing, but a woman's basic look ought to be constant, to reflect who she is."

South American women are some of the world's staunchest supporters of plastic surgery: "If it made me feel better," laughs Herrera, "why not?" Her voice still has the warm clippety-click of Venezuela. "But I'd never lie about my age." She's forty-eight.
("Images" continued on page 155)

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beauty now

a "knowing" new paulina

At twenty-two, and after seven years of modeling, Paulina Porizkova says she's entering a new era in her life. The impetus: an advertising contract that positions her as the new "Estée Lauder woman"—following in the tradition of such other beauties as Karen Graham and Willow Bay. Paulina's first assignment: the introduction of Lauder's "Knowing" fragrance.

"Any model would be foolish to refuse a chance like this. It's what we all hope for," says Paulina. Any model, certainly. But Paulina? Her casual—even irreverent—opinions about modeling, makeup, and "beauty" in general have become almost as famous as her compelling face and shapely body. She's been quoted as saying her beauty regime consisted of "shaving foam" and "pats of butter," and that her diet secret revolved around "chocolate."

"My feelings haven't changed," Paulina insists. "That would be strange. I am using Estée Lauder products now. If I advertise something, I believe in using it." She says she finds the "Knowing" scent "sexy"; that in terms of her new skin-care regimen, "it's a little too soon to determine results"; that, in general, "the products look a lot better on my bathroom shelf than the weird assortment of bottles I had before.

"When I was a young girl in Sweden, I would tear Karen Graham ads out of magazines and try to reproduce her look on myself. I couldn't believe how perfect she was."

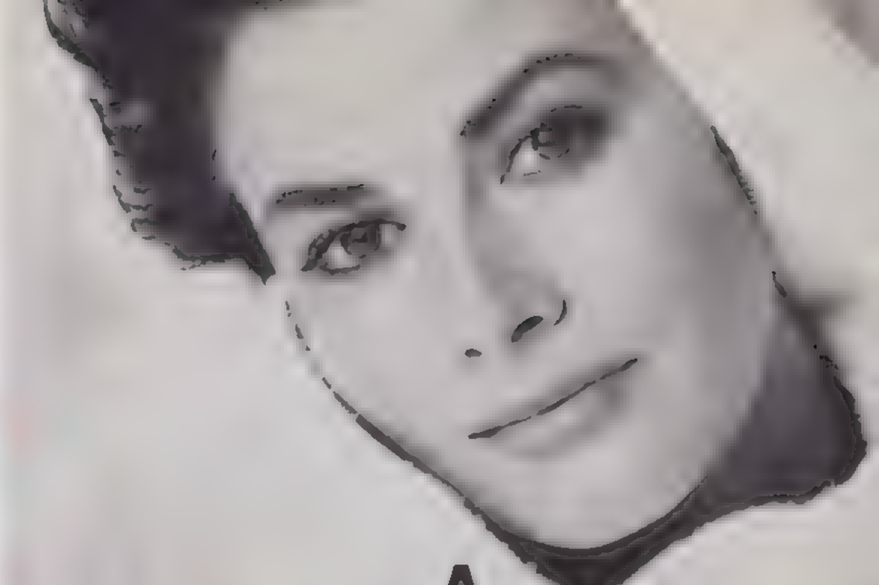
For the future: a new selectivity about other projects. "It's a relief not to have to do the sort of jobs anymore that I always hated—which were always the ones that brought me money. I'll be able to have more fun."

"More fun" includes continuing acting, begun last year with a role in the film *Anna*. "I definitely want to keep acting, but I have a hard time picturing myself as a real actress-actress." Then again, she's always had difficulty visualizing herself the "model-model"—and seems to be doing quite O.K. with that.

("Images" continued on page 156)

Beauty in transition: Paulina (1985) as ingenue (left); today, the smile, body of the 'eighties (top); as modern glamour girl (above).

Fredericfor Bruno Dessange; makeup by Robert Snow for Bumble & Bumble



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hair tips

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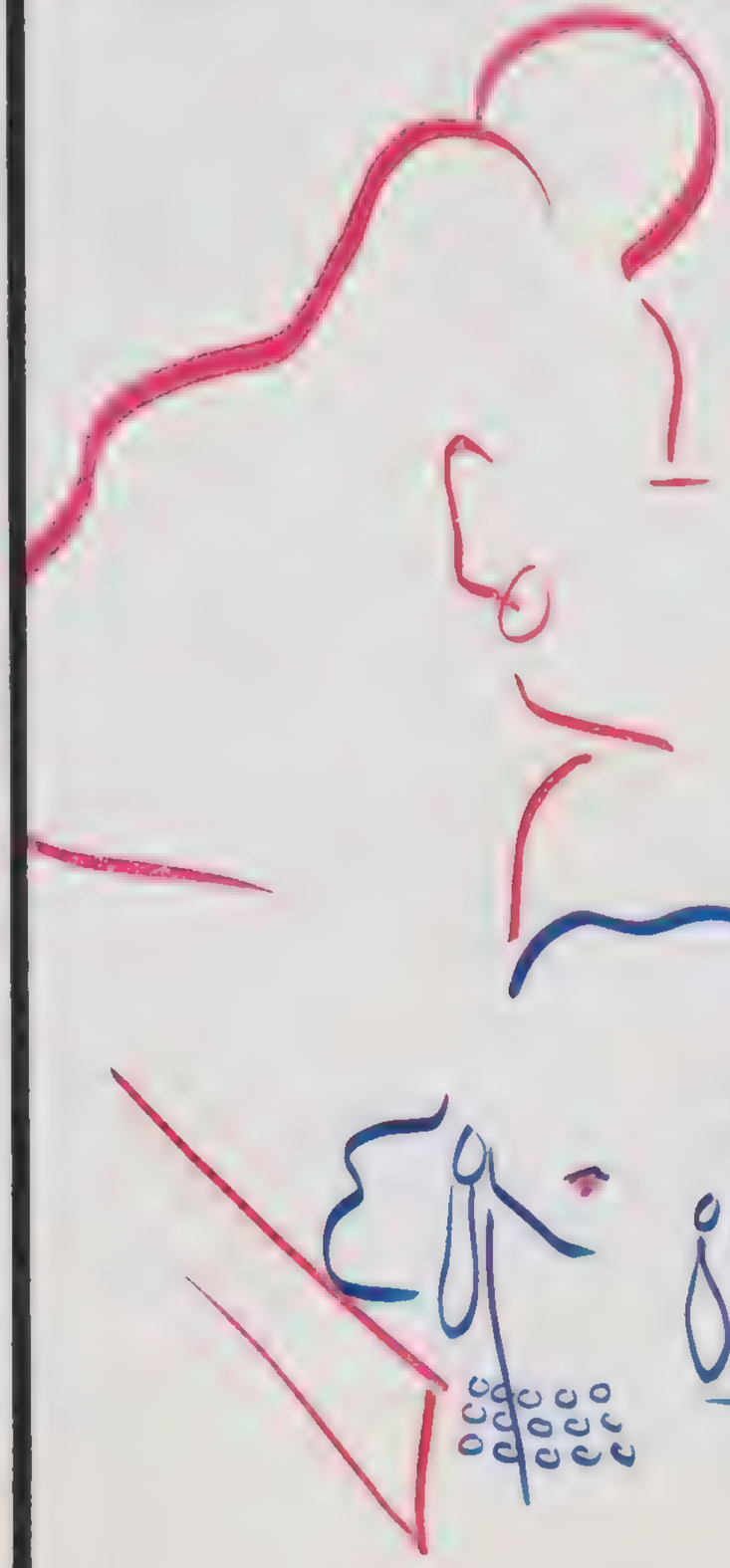
images

hair now

"RETRO" PARIS

A "new" look for hair? For spring, it seems, some ideas that are less-than-new: Paris couture designers are taking their cues from past eras. Showing up: grand up-dos, "glamour" waves. Inspirations, according to *createurs*, come almost uniformly from past artists. Karl Lagerfeld cites nineteenth-century painter/royal portrait artist Franz Winterhalter as influencing Chanel couture hair looks. "The styles are not reproductions but refashionings," says Lagerfeld of the runway waves and soignée hair rolls. At Christian Lacroix, exaggerated French twists and heightened chignons are based on the artistry of Gainsborough, with certain nods to Toulouse-Lautrec as well. Lagerfeld's model waves, in fact, bear a distinct resemblance to the glamour styles of the 'forties, Lacroix's twists to the 1950s beehives. Designers claim the styles are meant to reflect "modern" beauty: "Rolling hair above the ears makes eyes appear larger," says Lagerfeld. The idea, according to Lacroix: "fullness, an emphasis on height."

Runway "art"—and artifice: French twists with "stature" at Lacroix spring couture (top); from Chanel (above and left), retro glamour waves.



A New Light

Sunlight striking hair can give wonderful glints—or unpleasant surprises. To limit that: at the Pierre Michel Salon, NYC, a "color area" is positioned for sun to hit from three windowed sides; indoor lighting mimics daylight. The strategy, says color director John Sacchi, "to have real—or realistic—light at all times. Colorists often overcompensate for unnatural light, resulting in brassy or ashy hair."
("Images" continued on page 162)

ROXANNE LOWIT. Illustrations by ROGER DUNCAN

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massage: therapy, luxury, necessity

Gold-medalist Bonnie Blair credited her Calgary Olympics win in speed skating, in part, to the back and neck massage she received just before the race. "I was so calm," she said in a post-event television interview.

As the popularity of massage increases, so, too, do the types of treatments available. Some may be in question. "In fact, many of the names you hear—'trigger-point,' 'polarity,' 'lymphatic drainage,' and more—stem from either Eastern-based Shiatsu or Western-style Swedish massage," says Sally Niemand-Petersburg, national director of education for the American Massage Therapy Association. Sports massage, like that used at the Olympics, is gaining credibility in sports clubs and spas around the country. "We find it's useful not just for high-performance athletes but for occasional and weekend sports enthusiasts as well," says Elliott Hershman, M.D., staff physician, Nicholas Institute of Sports Medicine, Lenox Hill Hospital in NYC.

How to pick the right treatment? Niemand-Petersburg suggests choosing the therapist rather than the therapy. Essential: checking credentials (the AMTA requires five hundred supervised in-class training hours or passing a national entrance exam before accreditation).

Another easily available, pleasant option: self-massage. Cosmetics companies (Shiseido, Clarins) now offer products/programs that incorporate at-home massage techniques. Says Willibald Nagler, M.D., chairman and professor of rehabilitation medicine, The New York Hospital–Cornell Medical Center: "It's difficult to massage yourself as effectively as a professional can. But it's unlikely you could do any harm."

spot specialties

The art of massage is working its way into salon beauty treatments—from facials that incorporate scalp stimulation to foot massage to manicures with extensive hand-manipulating action. The benefits/dangers? "One can't expect any real medical benefits from a salon experience," says Dr. Nagler. "But a deep foot massage after a long day can be extremely reviving and comforting."

Comfort Zones

"It's common for a woman to feel awkward, even vulnerable when undressed in front of someone other than her physician or sexual partner, whether it's a masseuse or masseur," says Georgia Witkin, Ph.D., clinical assistant professor of psychiatry at Mt. Sinai Medical College, author of "Quick Fixes & Small Comforts" (Villard Books). In Japan, in fact, massage is often given by a blind man or woman. To help: Remember this person is a professional and not interested in appraising your body. Also, "focus on the fact that you're paying for this service; the therapist is there for your well-being."

WAYNE MASER FRANK SCHRAMM. Hair by Bruce Libre for Jean Louis David, makeup by George Newell

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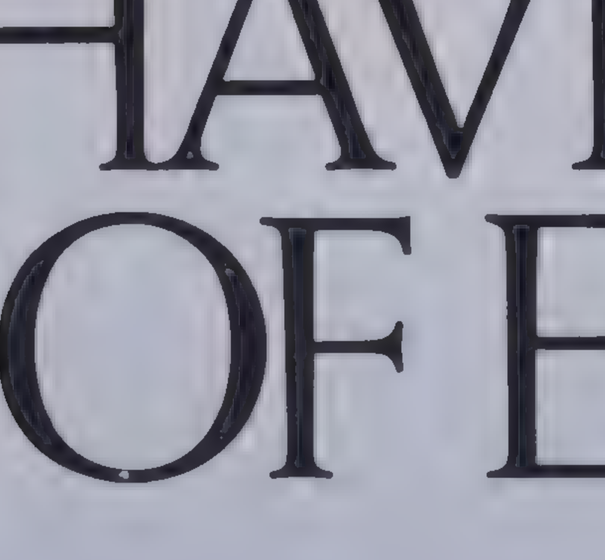

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health

Switching off herpes. . . risks found in familiar drugs. . . surgical innovation. BY MELVA WEBER

HOW A VIRUS WORKS: HERPES CONTROLLED?

Discoveries that raise hopes for preventing flareups of oral and genital herpesvirus have been made at the National Institute of Allergy and Infectious Diseases in Bethesda, Maryland, in studies of how herpesvirus I (HSV I), the cold sore virus, works.

As we know, once herpesvirus infection occurs, virus stays for life in some nerve tissues, remaining dormant most of the time but occasionally flaring into new infection (and contagiousness) in surface tissues. Kenneth D. Croen, M.D., and his co-workers at the NIAID set out to find how the virus genes work during the dormant phase, and how these genes might be switched off to maintain dormancy as a permanent state.

They found that one strand of the double-helix DNA of the virus may be capable of sending a message to block production of new virus. The means for gaining control of the viral switch, according to science writer Boyce Rensberger, could produce a vaccine both to prevent new infections and to make existing ones permanently dormant.

EAR-TO-NOSE SURGERY

Minigrafts taken from the patient's own ear are being used to correct or repair nasal defects, either congenital or resulting from unsuccessful rhinoplasty. When the alar rim of the nose (the flared part) is retracted or misshapen or when the tip needs rebuilding, surgeons are successfully taking skin and cartilage from the cupped portion of the outer ear to build the corrected nose. Frank Kamer, M.D., of the University of California at Los Angeles and Sherry Ann McQuown, M.D., of the Oregon Health Sciences University in Portland have reported, in "Archives of Otolaryngology–Head and Neck Surgery," five successful ear-to-nose procedures correcting both functional and cosmetic nose problems. The "donor" ear heals with an imperceptible scar.

"UP"-PILL ADDICTION

Whether you take "uppers" expecting the pills to relieve depression or to help you lose weight, you're at risk of becoming "hooked" on an amphetamine drug. "Everyone is vulnerable," says Harriet de Wit, Ph.D., assistant professor of psychiatry at Chicago's Pritzker School of Medicine, who headed a study (reported in the journal *Clinical Pharmacology and Therapeutics*) to find whether some groups of amphetamine-takers are more likely than others to abuse the drug. After sampling both amphetamines and placebos (identified only by color), those in each of three groups—people with depression, overweight people, and control subjects—showed a significant preference for amphetamine. The study also confirmed that amphetamines actually will *not* relieve depression nor reduce overweight.

STOPPING THE CHILL

There are times when the cold-hands-cold-feet syndrome of Raynaud's phenomenon strikes even in the warmest weather, but preventive medication can block the symptoms and help avoid the side effects of long-term drug administration, say investigators at the National Institute of Arthritis and Musculoskeletal and Skin Diseases. Frederick W. Miller, M.D., Ph.D., and Lori A. Love, M.D., Ph.D., studied the effect of the calcium-channel blocker nifedipine, taken by holding the punctured capsule under the tongue for absorption by mouth tissues. The ten-milligram capsule, when used before exposure to such Raynaud's-triggering conditions as handling ice and frozen foods or entering chilly air-conditioning, effectively prevented symptoms, and the single dose did not cause side effects.

Raynaud's phenomenon, believed a result of arterial spasm, turns hands and feet white or bluish with cold, causes numbness, tingling, burning, pain.

Nifedipine acts to reduce blood pressure. Dr. Miller suggests medical caution in its use in treating patients who are already taking high blood pressure medication, who have heart problems, or who have naturally low blood pressures.

DRUG DANGER IN A TEACUP

At least twenty-six herbal teas contain toxic ingredients that have caused serious illness and death, warns Paul M. Ridker, M.D., Harvard Medical School. In *Archives of Environmental Health*, Dr. Ridker described their effects on the gastrointestinal system, blood, heart, and nervous system. In addition, some teas, such as chamomile, cause allergic symptoms in people sensitive to ragweed, asters, and chrysanthemums. Of particular importance: patients on anticoagulant drugs should avoid teas containing coumarin, including tonka beans, melilot, and woodruff. Three serious cases of liver failure have been recorded owing to comfrey, groundsel, and gordolobo, all of which contain toxic alkaloids. Most of these teas are available in health food stores, and there is no requirement to label them for toxic potential.

INFORMED CONSENT FOR HYSTERECTOMY

California has become the first state to pass a law requiring informed consent before hysterectomy, surgical removal of the uterus. Now, prospective patients must be given an explanation of possible risks or complications of the surgery, approximate hospital stay, recovery time, costs, and alternatives to hysterectomy before signing the usual hospital consent form. California already had laws requiring informed consent for sterilization and for breast cancer surgery.

The hysterectomy legislation was initiated and lobbied by Vicki Hufnagel, M.D., a Los Angeles gynecologic surgeon. Dr. Hufnagel pointed out that hysterectomy is the nation's second most frequently performed operation, with 670,000 done annually—90 percent of them elective procedures for conditions other than cancer. Health authorities fear that many hysterectomies are unnecessary and that many women have lost reproductive organs without enough knowledge about the surgery. The state's new consent bill, according to the Institute for Reproductive Health, also protects doctors, guarding against malpractice charges by patients who claim they were inadequately informed.

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EXAMINING OPTIONS

A lumpectomy, doctors now say, is a responsible choice—but not for all women

BY ELLEN SWITZER

Only rarely do we see in less than five years a major turnabout in the treatment of a specific disease, yet such a change has occurred in the treatment of early breast cancers. Five years ago, a woman who wished to keep her breast and opt for lumpectomy plus radiation instead of mastectomy would have found it very difficult to locate a surgeon who would even consider her request. Today, this treatment is available at almost all major cancer centers in the United States.

The term "lumpectomy" is somewhat misleading. The breast-saving operation removes more than just the affected area, which may or may not appear as a lump; enough additional tissue is taken to make sure that the margins of the resected specimen are free of cancer. In addition, the lymph nodes under the arm are also taken out and examined. If malignant cells are found in the nodes, the cancer may have spread to other parts of the body, and immediate chemotherapy can be applied.

The techniques used in the lesser operations are not new. More than fifteen years ago, lumpectomies, with or without radiation therapy follow-up, were fairly common in Europe; but doctors in the U.S. often let the patients know that they regarded such a suggestion as a sign that the woman had been misled by the lay press, was reckless or vain, and might even be in need of psychiatric help in order to accept the inevitable. As one well-known physician put it in an interview seven years ago, "A woman who can't accept the fact that losing her breast is the only way to save her life must have a hidden death wish somewhere."

Partly because of pressure from women who had heard of the European successes with lumpectomy, the National Cancer Institute (NCI), in 1976 began a large randomized study involving more than eighteen hundred patients to compare the results of modified radical mastectomy (removal of the whole breast plus lymph nodes) with those achieved by lumpectomy with or without follow-up radiation.

On March 14, 1985, the results of this study were published in *The New England Journal of Medicine* and made headlines throughout the world: disease-free survival rates for women with small, early cancers who had the lesser surgery with radiation therapy were the same as those who had undergone mastectomies. Women who had cancer-positive nodes were put on a course of chemotherapy immediately following the surgery. "We conclude that segmental mastectomy (the technical term for 'lumpectomy') followed by breast irradiation in all patients and adjuvant chemotherapy in women with positive nodes is appropriate therapy for Stage I and Stage II breast cancers of less than or equal to 4 centimeters, provided that margins of resected specimen are free of tumor" the report said.

More expertise and more training are necessary to do less surgery in breast cancer treatment

At the time, almost every TV and radio talk show featured members of the research team, headed by Bernard Fisher, M.D., distinguished professor of surgery, the University of Pittsburgh School of Medicine, confronting indignant traditionalists who insisted that the study data were flawed and more time (ten years perhaps) would show many more cancers recurring in women who chose to keep their breasts.

Samuel Hellman, M.D., radiation oncologist and now physician-in-chief at NYC's Memorial Sloan-Kettering Cancer Center, points out that ten-year survival figures were available even then from Europe. For instance, more than twelve years ago, a large study of women patients in Milan, Italy, in whom one-fourth of the breast as well as the lymph nodes were removed (with radiation therapy) showed almost the same results as the 1985 NCI study. At that time, most American women were still being treated with an even more drastic form of surgery than the modified radical operation, the so-called Halsted radical, which removed not only breast and lymph nodes but also the muscles of the chest wall under the affected breast. Dr. Hellman says, "It took research done in this country to shake up some of our more conservative physicians."

Although he does not mention it, Dr. Hellman's arrival in the top position at Sloan-Kettering, perhaps this country's most influential cancer center, probably also had something to do with the treatment revolution. He came from the Harvard Medical School, one of the few American institutions where the lumpectomy-radiation treatment had been available for some time. Sloan-Kettering, on the other hand, had remained one of the bastions of the Halsted radical, and one of the center's former surgeons had been one of the main defenders of "getting all the cancer out by removing enough tissue." At Harvard, Oliver Cope, M.D., professor emeritus of surgery, and still active as a consultant and researcher long after his retirement, had been publishing articles in medical journals for decades pointing out that "you can't chase cancer cells all over the body with a knife."

From the NCI study, it became evident, as Dr. Hellman points out, that for successful lumpectomy cancer treatment *a team of specialists* is needed. Surgeons, pathologists, radiation oncologists, and chemotherapy specialists have to cooperate to put the best possible medical program together. Contrary to what one might think, more expertise and more training are necessary to do less surgery in breast cancer. Therefore, Dr. Hellman and several other specialists advise that a woman who is considering a lumpectomy go to a major cancer center where many such procedures are done regularly. If she cannot, she might decide the modified radical operation is still her best option.

"Not all women who ask for the lumpectomy actually can benefit from it," says Paul P. Rosen, M.D., professor of pathology at the Cornell University Medical College and attending pathologist at Sloan-Kettering. "Often the decision cannot be made until after a biopsy has been reviewed by the pathologist. If the cancer is too large and too much of the breast has to be removed to obtain tumor-free margins, lumpectomy is not a good option. If there is more than one tumor site in the breast, mastectomy is probably also indicated. And, if the woman has very small breasts, lumpectomy might not offer any advantage aesthetically; she might benefit from mastectomy, plus a subsequent breast implant."

Also involved in the decision are radiologists, who can spot on their film tiny cancerous areas that may not be felt as lumps. Such cancers tend to show up as small calcifications on the picture. Their size may make lumpectomy seem a good option; but, if several such areas appear, mastectomy might still be necessary. *(Continued on page 182)*

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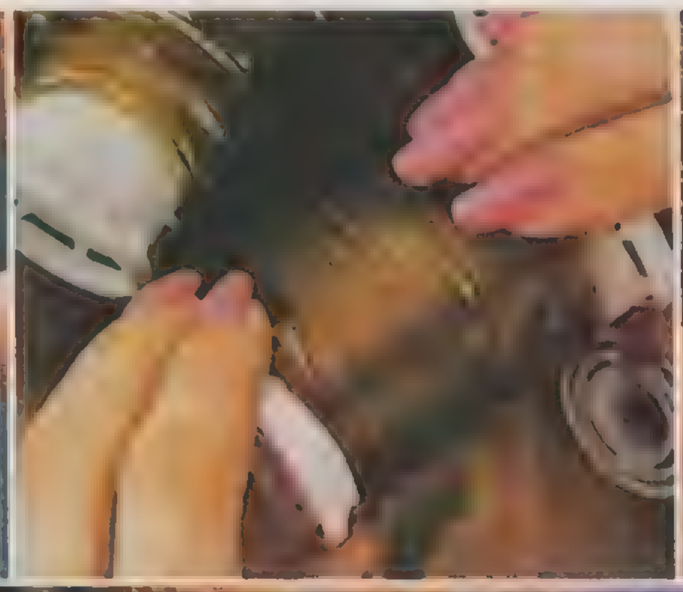

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continued from previous pages

LUMPECTOMY

(Continued from page 176)

Dr. Rosen points out the limitations of mammography: large cancerous lumps that can be felt by an experienced breast surgeon but do not contain calcification may not show up on a mammogram, which sometimes does not distinguish between normal and malignant tissue.

Working with Dr. Rosen and other pathologists and radiologists at Sloan-Kettering, Michael P. Osborne, M.D., a surgeon trained in England, says: "When I first came to this country, it seemed strange that a procedure which had long been accepted in England was causing such a furor over here. One of the problems, of course, was that the vast majority of American breast surgeons were not accustomed to carrying out a lumpectomy and lymph node removal with breast conservation in mind. They just did not have the special training required for the procedure. Now, the training is a routine part of their education."

Lumpectomy publicity has had its flip side: when First Lady Nancy Reagan, who was found to have breast cancer of about one centimeter in size, chose, after consultation with her physicians, to have a mastectomy and not the lumpectomy for which she might well have been eligible, a lot of health activists criticized her for letting down their side as they saw it. Obviously, such second-guessing of what any patient and her physicians decide is not in the best interests of either good medicine or good manners.

"Lumpectomy is not a political or a feminist issue. . . it's a medical decision," says William Cahan, M.D., attending physician on the breast service at Sloan-Kettering, who has treated women with breast cancers over several decades. "There are women who simply don't feel comfortable keeping a breast once it has been shown to contain cancer, no matter how small the malignancy is. They should be free to make their own decisions, without sideline prompting. The decision to offer lumpectomy-radiation therapy should be individualized. Beyond pathologic considerations, other factors bear upon the ultimate choice. If a pregnant woman has a small breast cancer and chooses to carry her baby to term, irradiation would be hazardous to her unborn child; she would choose mastectomy. The irradiation required after lumpectomy can take six weeks, five days a week; a woman who is geographically distant from the therapy center would be advised to opt for mastectomy.

"When told that radiation therapy following lumpectomy reduces local recurrence of cancer and may prolong survival, most women take this as sound advice; but some need to be reassured that they will not lose their hair or suffer nausea from radiation sickness. They should be advised that skin reactions are to be expected; but thanks to modern radiation techniques, at their peak these are no worse than a moderately severe sunburn and subside within a few weeks with little, if any, residual effect.

"Some women also wonder whether such intensive irradiation could give rise to its own breast malignancies. So far, no evidence for this exists, and only long-range observations will determine whether this concern is justified."

Dr. Cahan suggests that knowing that lumpectomy is an option might persuade some cancer-phobic women who previously have refused screening to take action. "If they know that, by early detection, they might not lose a breast, they might be less fearful and do the medically sensible thing: have regular examinations and learn the technique of self-examination," he says.

In February of this year, a new set of statistics that, at first glance, seemed very frightening emerged from the NCI. Although not related to the lumpectomy study, the data seems to indicate that breast cancer mortality among American women is rising significantly, and that more young and middle-aged women are dying of the disease than ever before. From some news stories, it was easy to get the impression that the outlook for breast cancer patients had worsened drastically in the past two years. People were questioning breast cancer experts on whether lumpectomy had contributed to those threatening figures.

"Definitely not so," says Edward Sondik, Ph.D., chief of NCI's surveillance and operations research branch, which released the figures. "In the first place, we were not looking for, nor have we found, any correlation between the types of treatment the women in our study received and cancer death rates. And, in the second place, since the lumpectomy-radiation option only became generally available two or three years ago, there would not as yet be *any* figures on how this option is affecting cancer recurrence and mortality rates, other than those in the 1985 NCI study."

Dr. Sondik indicates that the reported increase in breast cancer incidence has actually been relatively slight, and might, in part, be attributed to better diagnostic methods and to the fact that more women, knowing they might be able to keep a breast if cancer is discovered early enough, go through regular screening programs.

As far as death rates are concerned, they had been dropping since 1973, when they amounted to 6.8 per 100,000, to 5.8 in 1983. During the next two years, the rate rose slightly, to 6.1 in 1985 the last year for which complete data are available. "This kind of thing happens with statistics," Dr. Sondik says. "We can't really explain such a variation, which is bound to occur from time to time. Actually, I feel rather optimistic about survival rates. After all, as of 1985, 77 percent of women under sixty, and 74 percent of women over sixty have survived, disease-free, for five years or more after being diagnosed as having breast cancer. I think we are doing well. . . although, of course, we always hope for greater improvement."

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BEERS

THE BIG CHILL The new American craft beers have fewer calories, less alcohol, and the kick of Champagne

BY ROBERT NADEAU

I place before you two glasses of bubbling straw-gold fluid. The beverage on your left is dry, appetizing, and effervescent on the tongue. It is Champagne.

The beverage on your right is something new on the American scene. It has half the calories of Champagne and only one-third the alcohol, yet a drier, richer flavor. It is a far better accompaniment to today's highly seasoned foods, like salty Chinese and red-hot Tex-Mex. It is the choice of discerning people who know quality when they taste it. It is beer.

But not just any beer. It is American *craft* beer. Beer as bitter and elegant as any aperitif. Or as rich and delectably malted as a sophisticated milk shake. Or bitter and malted at once, a reedy, bassoon note on the palate, filling out a gastronomic chord with salted, sweet, or pickled foods. Or at its best, alone, filling the mouth with freshness.

Craft beer is a reaction to tasteless American mass-market beers and often stale-tasting imports. It is made the old-fashioned way: more slowly, in smaller batches, minimally pasteurized, with more malted barley and hops, and fewer additives. In fact, many of these beers have nothing more added than water and selected strains of yeast. The craft is all in the brewing.

Much of the cleverest brewing in America is going on in newly founded microbreweries. Like boutique wines and farmstead cheeses, microbrews are the enthusiasms of young entrepreneurs. Surviving regional breweries, such as the Anchor Brewing Company, of San Francisco, and the Hudepohl-Schoenling Brewing Company, of Cincinnati, are also selling some of the best craft beers. And America's big six brewers—who make 90 percent of the beer quaffed in the United States—are launching their own "super-premium" brands. At the other extreme are "brew pubs" or "brew cafés," which serve unbottled microbrews. Early American taverns brewed their own ales, and now the brew pub, showing as much copper vat as possible, is back.

One area in which beer is not superior to Champagne is stability and storage. Even before you open it, it doesn't keep. Old beer, even in sealed bottles, gets a celery taste from *(Continued on page 192)*

Robert Nadeau *is the restaurant critic for "The Boston Phoenix."*

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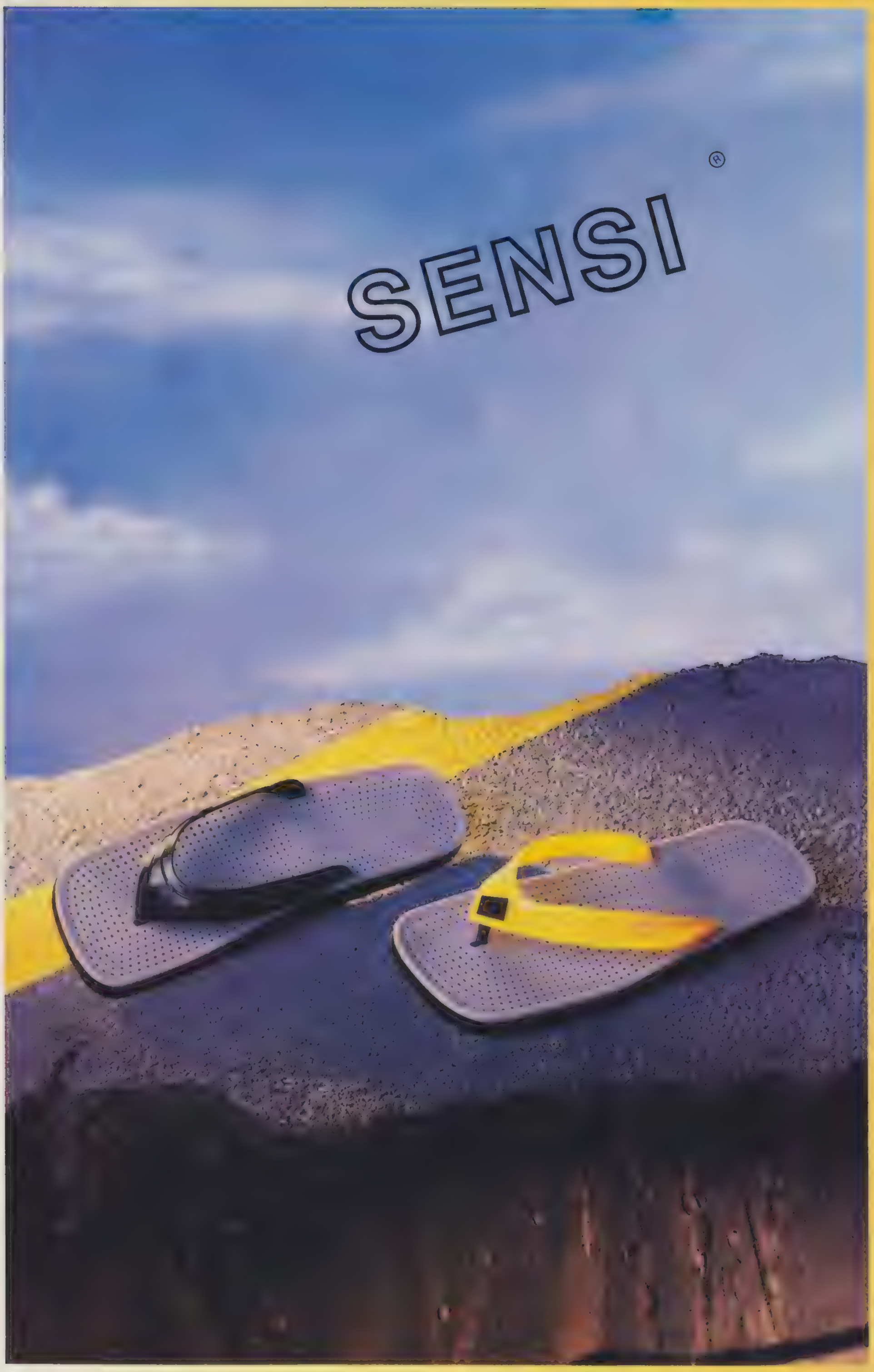

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BEERS

(Continued from page 186)

oxidation, or a sour taste (and cloudy appearance) from bacterial spoilage. Or a skunky aftertaste from chemical breakdown under heat or light.

The outstanding weakness of the craft-beer movement, opposed as it is to pasteurization and filtration and preservatives, is shelf life. The best craft beers are carefully handled in the brewing and bottling processes to have shelf lives of up to three months. This compares with six months for commercial beers, which are more pasteurized and bottled with superior equipment (one reason to root for the major commercial breweries to improve their superpremiums and for better-equipped microbreweries). Stale beer isn't toxic—almost all beer was stale for the first forty-five-hundred years or so—but it gives fresh beer an unfairly sour reputation.

Although some commercial breweries and better microbreweries will mail you a code card to decipher bottling dates, no one has risked printing an uncoded pull date on the bottle itself. The safest strategy is to buy very popular craft beers, which turn over quickly, or to buy new brands on their first appearance, fresh from the brewery.

Tasting beers requires none of the formality of tasting wines. Since beer is mostly taste, you don't need a special glass to focus the aroma. You will need to take a decent gulp to reach the bitterness receptors at the back of the tongue. Bread and cheese enhance the taste of beer, just as they do wine.

As I write this, I am delighted with **Dock Street Amber Beer**, a brand-new dark out of Philadelphia. It's a fresh, frothy, malty-tasting beer. . . now. But by the time this magazine is printed, Dock Street Amber could become just another proof that W.C. Fields was right. Or a second batch could be making me even happier.

Imported hops and plenty of them give Boston Beer Company's **Samuel Adams** a slightly flowery aroma and a refreshing bitter finish. A well-balanced beer on the model of a Pilsener Urquell, the original Bohemian Pilsener, Samuel Adams has the patriotic advantage of freshness and is my personal favorite beer.

The same firm has just come out with the first microbrewery light, **Lightship**. Mass-market lights are essentially watered versions of already-thin stuff. Lightship, however, has even more hopping than Samuel Adams and makes the most of its malt content. If you are accustomed to watery lights, Lightship may seem too bitter. Try it in a shandygaff with low-calorie ginger ale.

"Pale ale" is usually fuller and stronger than lager beer, with a more ambery color but a similar emphasis on hop flavor. With **Sierra Nevada Pale Ale**, that's what you get and what people near Chico, California, have been getting since the dawn of the microbrewery movement, all of eight years ago. It's a masterful use of American hops. The deposit at the bottom of the bottle is real, live yeast.

Boulder Extra Pale Ale shows what can be added to Rocky Mountain water. This brewery is exploring the flavor of malted barley in an amber-colored ale as rich and chewy as any dark beer.

Another malty beer is the nicely balanced **Christian Moerlein Cincinnati Select Beer**. The flavor evokes smoke and cocoa in a most pleasant way. Launched as a fine craft beer five years ago, this is the superpremium of the Hudepohl-Schoenling brewery, which was founded in 1852.

Anchor Steam Beer, a San Francisco invention combining German and British techniques, is a dark beer with pizzazz and a unique winey character. Fritz Maytag, of the no-repair-washer family, turned the old Anchor brewery into a craft brewer in 1965.

New Amsterdam Amber Beer is richer, maltier, and less bitter than Anchor, but has a touch of the same winey character.

Some of the larger microbreweries offer a full line of light and dark lagers or ales, possibly including a stout (a dark, sweet ale) and/or seasonal beers: a dark lager for fall; a heavy, sweet Bock beer for winter; and maybe a German-style wheat beer, light and fizzy, for summer. New craft beers are appearing almost monthly in all the classic styles and in novel expressions—like **Sierra Nevada Bigfoot Barley Wine**, with 8 1/2 percent alcohol and enough hops to make a sasquatch pucker. ▽

VOGUE, May, 1988

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FOOD IN VOGUE

Why Tex-Mex is hot again . . . cool salads from Morocco . . . for sauces—the perfect silver spoon.

BY BARBARA KAFKA

Set on the cool tiles of a traditional Moroccan kitchen: from left to right, glazed carrot salad, tomato-cucumber salad, beet salad

A pepper mill waved over my plate by a zealous waiter just after the food arrives is an amenity run amok. When I ask—politely, I hope—to taste the food before I decide whether I want pepper or not, the pepper-mill wielders look nonplussed. It is clear that they see no relationship between the proffered pepper and the way the chef has seasoned the food, which may tell you something about what they think of the kitchen's cooking. I like pepper, but not ubiquitously.

As someone who loves a good sauce down to the last unctuous drop, doesn't like to sop it up with a lot of bread, and is capable of skimming it up on an errant finger to the disapproval of all, there is a nineteenth-century French utensil that I love—the sauce spoon. The spoon is nearly flat, so you can slide it along the surface of the plate to allot each mouthful of food its share of sauce, or to scrape up a final treasured taste.

I first came across a sauce spoon many years ago at Lapérouse in Paris, during the restaurant's better days. Now, I am happy to say that the spoons are making their appearance at upscale American restaurants like Aurora and Le Bernardin in New York City. On the table, the sauce spoons are laid to the right of the knives. Occasionally, a sauce spoon is substituted for a fish knife, which is fine by me. Generally, it is used for fish and seafood or meat courses. Traditionally, desserts come with a large spoon for the same purpose; but I see no reason that you shouldn't use a sauce spoon if you are serving a divine dessert sauce.

I use such spoons at home even if I sometimes have to explain what they are to my guests. Christofle is one of the few companies that sell them in America.

You wouldn't think that the balance of trade would weigh heavily on a food writer; but when I read that 40 to 50 percent of the garlic produced in Spain is being shipped to America, where we grow perfectly good garlic, I have to wonder why.

The broader economy, especially the panic among purveyors in the financial markets, has been striking fear into the hearts of restaurateurs on both coasts and in Chicago. Business is off, and they are worried. I believe that the shrinking numbers of restaurant-goers are due, at least in part, to the baby boom and parents staying home at night. Who knows—maybe home cooking will come back. I hope so.

Some foods go in and out of style like blue jeans. They start in the mass market, go into a decline when they are judged unfashionable, and then work their way back up to chic. Two notable examples are Mexican and Tex-Mex, which used to be swell slumming foods. Today, we find them starring at elegant restaurants all over the country.

In Minneapolis, Stephan Pyles and John Dayton, who also own those prides of Dallas, Routh Street Cafe and Baby Routh, have staked out new Tex-Mex territory in two restaurants: the modern and luxurious Goodfellow's, on an upper floor of the new Conservatory shopping mall; and Tejas, a more informal restaurant in the same building on the concourse level. For you cold-climate people, Tejas is the Spanish word for Texas. When you go there, try the Venison Tamale with Cranberries and Chipotles as a first course, and the Lamb Stew with Pineapple, Pumpkin Seeds, and Anchos (a kind of chili pepper) served on tomatillo rice. A magnificent meal at Goodfellow's would be the Eggplant Stuffed with Spicy Stewed Oysters and Smoked Tomatoes, followed by South Dakota Venison with Stuffed Acorn Squash and Dried Wild Blueberry Sauce. Whatever you order, the food is attractive, *(Continued on page 198J)*

Tex-Mex splendor: apricot-sparked poblano

A silver spoon to scrape up every rosy drop of sauce

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(Continued from page 196)

inventive, and good to eat, and both restaurants are beautiful.

In New York City, at her new location, Zarela Martinez is cooking up traditional but unusual Mexican food—such as her mildly spicy and very delicious Red Snapper Hash, and her Puerco con Rajas, grilled pork loin on a roasted-tomato sauce served with poblano and marinated ancho chilies—for which she became known at Cafe Marimba. Zarela (953 Second Avenue; 212/644-6740) is tatty, but the food is good enough to bring out the beautiful people. It is a bargain as well, which never hurts.

Every once in a while, one of us food people is as critical to the development of a culinary style as the chefs who bring it to the public. Anne Lindsay Greer is such a person. In Dallas, she has been part of the new group of world-class Texan chefs whose best-known members are Stephan Pyles, Dean Fearing, Robert Del Grande, and Amy Ferguson. Together they have scoured the countryside for wild foods, developed local suppliers, and investigated how their foods could be integrated into world cooking.

Greer's new book, *Foods of the Sun* (Harper & Row), abounds with good ideas and good food. Her Baked Stuffed Chilies filled with assorted cheeses, artichoke hearts, and walnuts are already famous in the Southwest; her Corn and Potato Chowder spiced up with chorizo sausage deserves to be; and once you have tried her Fire Shrimp—marinated, grilled, and served with a tomatillo-lightened guacamole—I think you will be a convert.

A book too beautiful to be true is *A Taste of Morocco* (Clarkson N. Potter) by the prolific Robert Carrier, who is originally from America but became a restaurateur, cooking teacher, caterer, and author in England. Now, Carrier has a house in Morocco and spends much of the year there. Although I remain true as a cook to Paula Wolfert's *Couscous and Other Good Foods from Morocco*, I can still be seduced, as can any other armchair traveler and gourmand, by such an extraordinary and beautiful book.

There is a photograph of a Moroccan bride, as beautiful as an icon, in traditional dress; and another, taken in the women's quarters the day before her wedding, of a sinuously dancing woman who is straight out of Delacroix or *The Thousand and One Nights*. A series of photographs show a woman making *warkha*, a thin, transparent sheet of pastry used for *b'stilla* (squab pie). Now I can see how *warkha* sheets are made from overlapping pancakes, though I will probably retreat to store-bought filo dough.

Carrier's book is enough to make me want to rush right out and buy an old house in Marrakesh to restore as he has done. I would have a kitchen just like his, combining a traditional Moroccan open fireplace and tiles with modern appliances and desert light. Even in America, I will try some of his recipes—particularly those for salads. The Broad Bean Salad with Cumin, flavored with parsley, lemon, and garlic, looks delicious.

Zarela's food—such as her spicy Red Snapper Hash—brings out the beautiful people

---

An even less-known cuisine is that of the Yemenite Jews. You might think that if a way of cooking hasn't become popular by now, it probably deserves to languish in obscurity. I felt much the same way when *The Yemenite Cookbook* (Seaver Books) by Zion Levi and Hani Agabria, owner and chef (respectively) of a restaurant in Israel called Zion Exclusive, came across my desk. As I read it, I began to get really excited. Here is a style of cooking that fits in perfectly with today's tastes. The food is primarily vegetarian and without butter or cream. The flavors are unusual and intense, with combinations of fruits and savory ingredients—such as meat-stuffed guavas, and persimmons stuffed with mushrooms and vine leaves—and salads zapped up with *zhoug*, the Mideast's answer to salsa, with its chili peppers, parsley, fresh coriander, and garlic as well as cumin. This is a way of cooking worth getting to know.

More and more of us who have learned how to cook well, become familiar with wines, and developed our own entertaining style want to do something with this expertise in a professional way. Catering is a relatively painless endeavor that can start small and grow big if you're capable. *The Complete Caterer* (Doubleday) by Elizabeth Lawrence, a woman who has worked on over forty cookbooks, is a good primer that should keep you on a winning path.

With warm weather upon us, you might want to order a wrought-iron grill from the queen of the new grilling, Alice Waters of Berkeley's Chez Panisse and Café Fanny. The grill is adjustable and fits easily into an indoor or outdoor fireplace. Waters imports the grill from Tuscany and sells it for $79 plus handling. To order, call Café Fanny Imports at 415/526-7664, or write to 1619 Fifth Street, Berkeley, CA 94710. ▽

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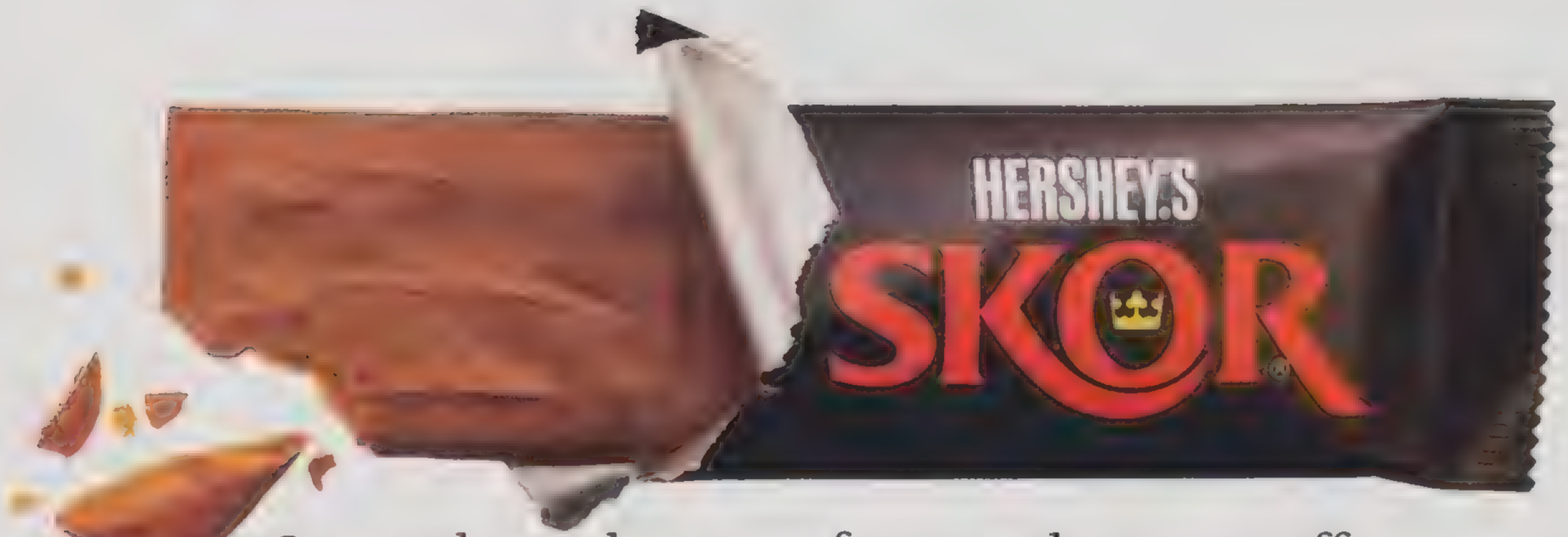

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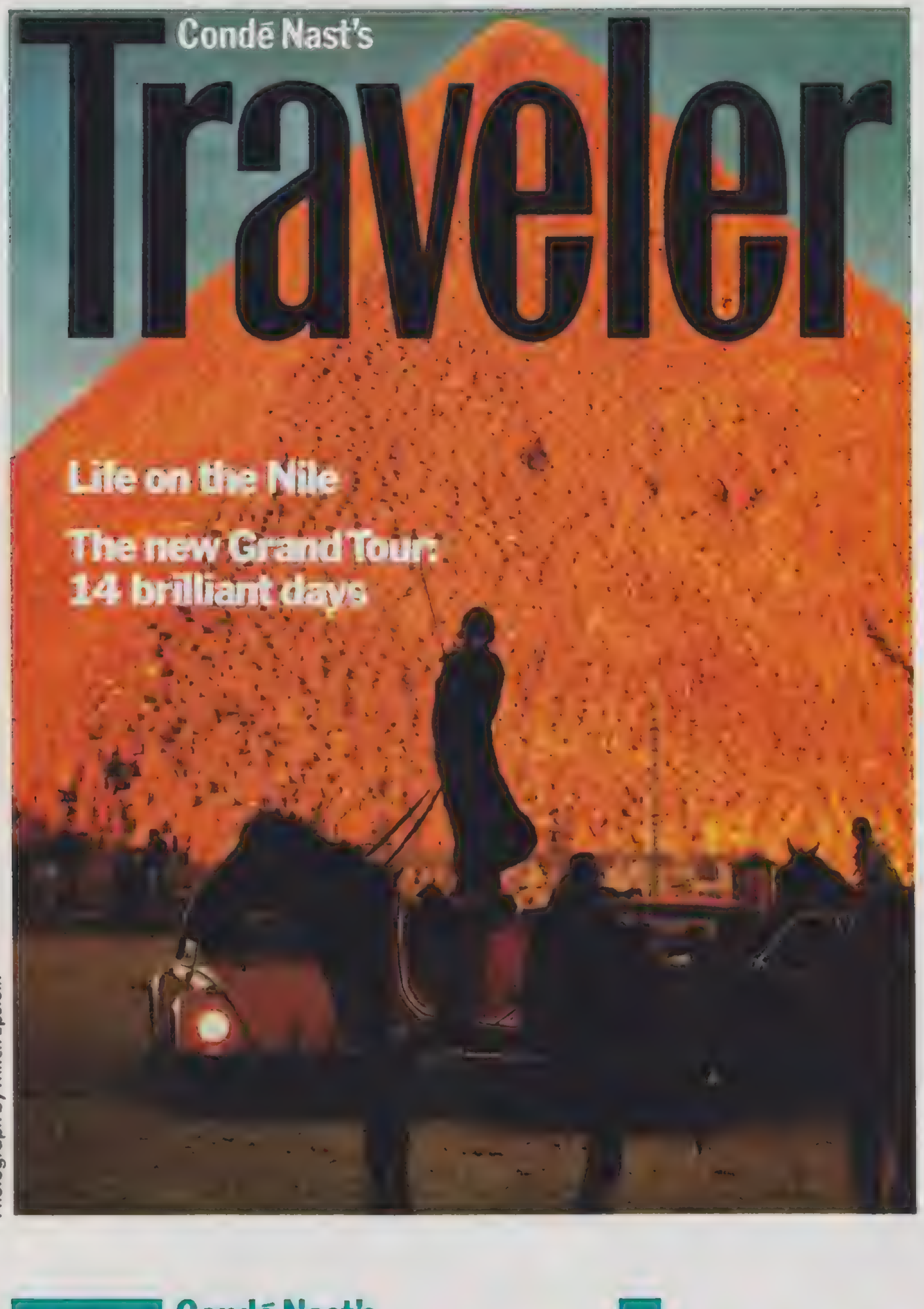

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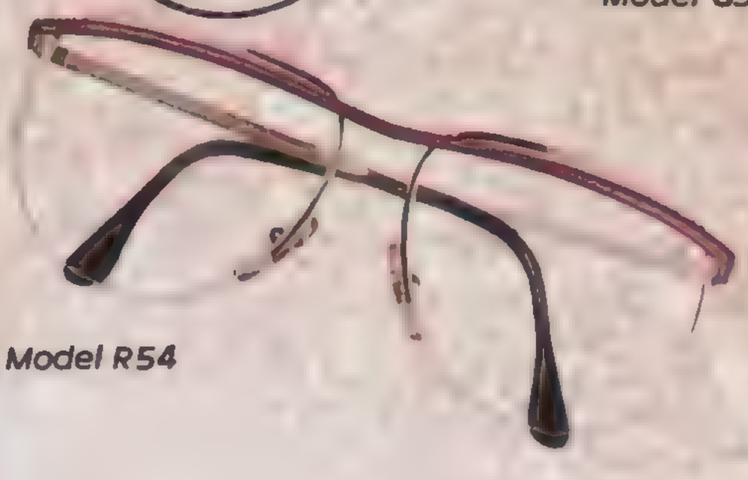

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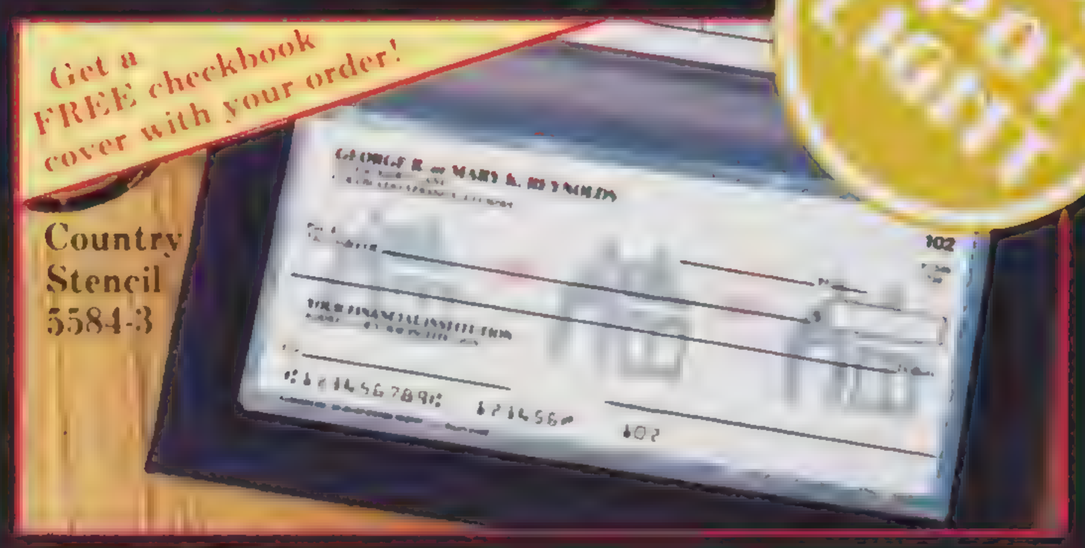

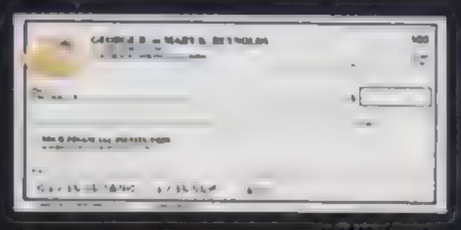
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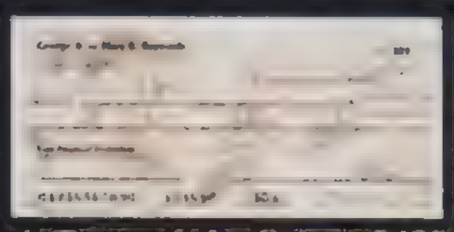
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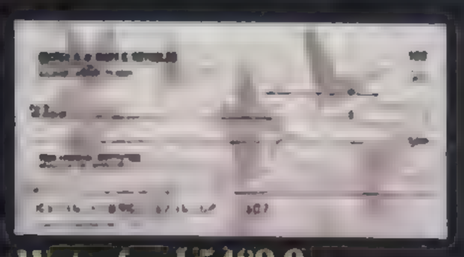
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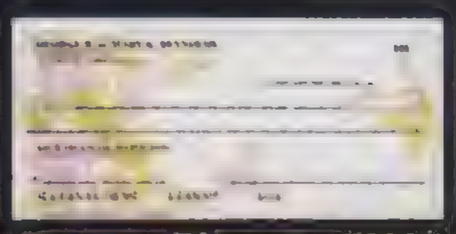
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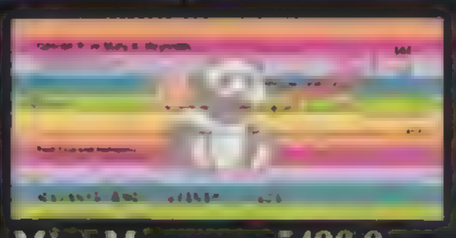
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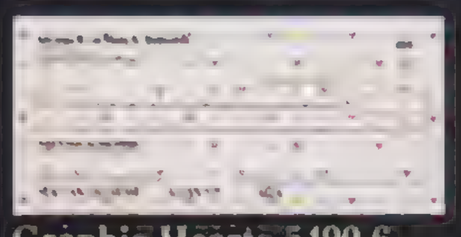
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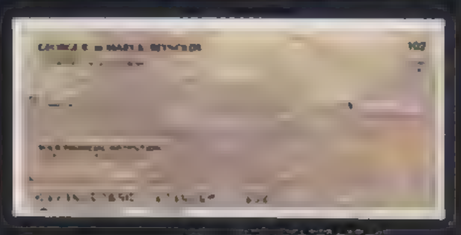
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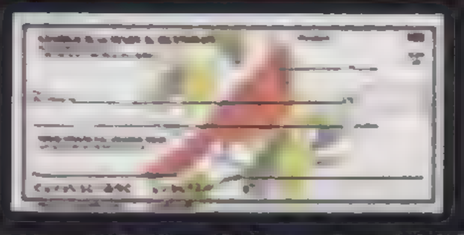
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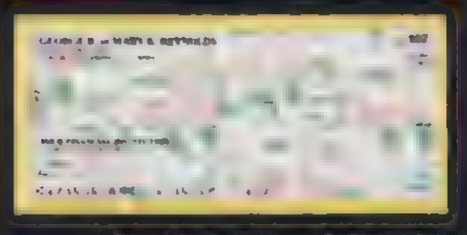
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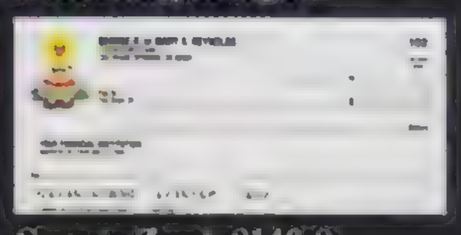
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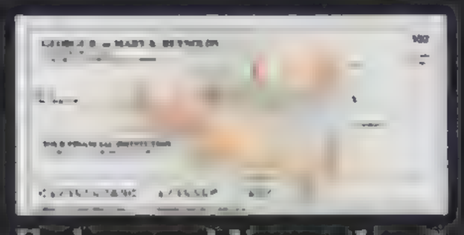
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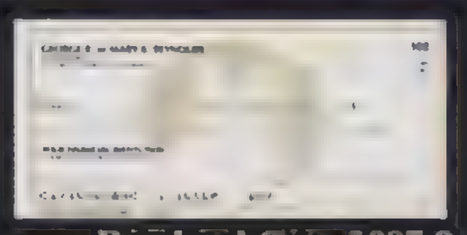
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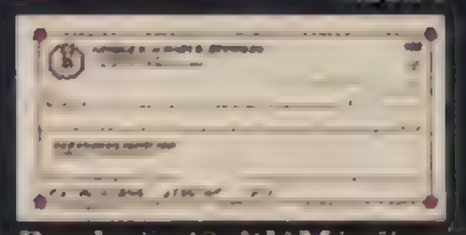
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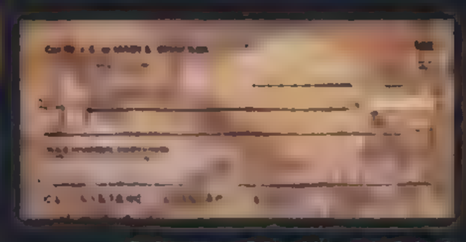
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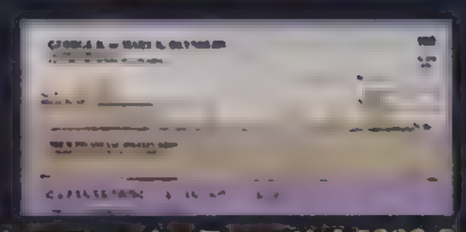
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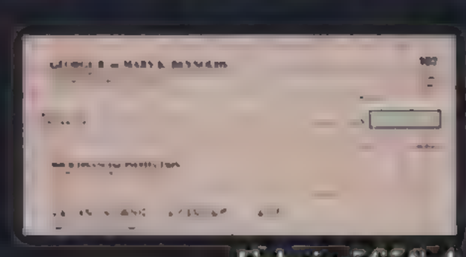
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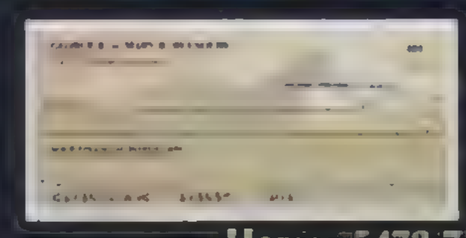
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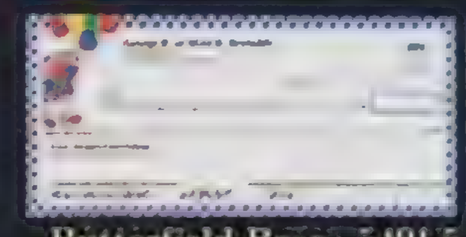
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LIVING

Dressing rooms. guest Roehms, multiplication tables . . . and here comes neo-post-rococo. BY BARBARA PLUMB

The dressing room has returned, still an indulgence but with a modern emphasis on function. Decorator J. Allen Murphy's favorite room, *left*, doubles as a spare bedroom and bathroom. Its military wallpaper and prints happily remind him of his boyhood passion for soldierly things; its generous, well-conceived closets and storage—a folding screen, obscuring the basin, displays Murphy's ties and belts—make dressing easy, adventuresome...Interior designer John Saladino created the tranquil, seraglio-like sanctum, *right*, in the spirit of the eighteenth century. "A place," he explains, "suitable for a woman to choose her attire and attend to her correspondence by day, and by night a retreat for a tête-à-tête during a noisy party." . . . Other approaches: interior designer Noel Jeffrey keeps his treasured collection of drawings in his dressing room so he can enjoy them every morning; decorator Hethea Nye designed her husband's to double as a wood-paneled library; and decorator Nancy Stoddart Huang equipped her private refuge with a television set and an exercise bicycle. "The bike," she admits, "is more often than not used as a clothes valet."

ingenious

Is there an attractive alternative today to the homely but indispensable collapsible card table? Decorator Jeff Bilhuber suggests the sleek folding dining table designed in the 'twenties by the renowned French firm Jansen. Ingeniously conceived, it folds flat—down to five inches—then opens to five feet on a star-shaped array of steel legs with bronze casters. Order through Jansen, 9 rue Royale, 75008 Paris.

Architect Peter Marino created his own luxurious collapsible, a contemporary interpretation of the handkerchief table. Small and square, this adaptable side table doubles its size when opened and comes in a handsome light burl, mahogany, or ebonized mahogany. Order through Peter Marino Ltd., NYC.

CHATTER

To awaken guests at their pre-Revolutionary house in Connecticut, Carolyne Roehm and Henry Kravis pipe aromas of brewing coffee and baking croissants from the kitchen into the bedrooms. The cook opens the vents at brownie-baking time, too. And in the Kravises' Manhattan duplex, guests may soon visit a private museum on the floor above, created to accommodate the "overflow" of their considerable collection of old and new masters. It seems you can never be too thin or too hospitable . . . Portantina's Fortuny-like, hand-blocked Venetian velvets, which first turned heads as tunics and dresses, are now available by the yard at the Madison Avenue shop—a sumptuous wrap for pillows, screens, furniture . . . Reacting to Post-Modernism and its classical origins, architect Frank Gehry found his inspiration in primordial fish. He's created fish-shaped lamps, columns, goblets, even a seven-story fish sculpture at a restaurant he designed in Japan, and soon a Gehry fish may top his proposed Madison Square Garden office building. Now PoMo guru Michael Graves is also going rococo in his design for Disney's Dolphin Hotel in Florida: giant clamshell-shaped pools; frolicking dolphin and swan statues atop the roof. Do two architects make a movement?

Top left EDWARD ADDEO; *right* LIZZIE HIMMEL. *Bottom* JEFF McNAMARA

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ENTERTAINING

A few hundred friends over for steaks—don't fence Douglas Cramer in

BY WILLIAM AND CHESBROUGH RAYNER

Douglas S. Cramer is a man who has never been, as George Bush would say, "outside the loop." Cramer is aware of all that goes on. He sees and hears everything, and seemingly manages to accomplish anything to which he puts his mind. He is an enormously successful television producer with such credits to his name as *Dynasty*, *The Love Boat*, and *Hollywood Wives*; an ardent collector of paintings by Jasper Johns, Roy Lichtenstein, Ellsworth Kelly, and Eric Fischl, among others; a rancher, farmer, and vintner with his own label; as well as host of some of the West Coast's most entertaining parties.

Each summer, he invites several hundred friends—Joan Collins, Steve Martin, Mary Boone among them—to a barn dance on his ranch, La Quinta Norte, one hundred twenty miles north of Los Angeles. Hollywood stars arrive in six-door limousines with TV antennas, while nearby ranchers canter over on quarter horses. Everybody proceeds for cocktails down by the swimming "hole," a series of pools and grottoes hewn out of the native rock, fed by a series of cascades that pass through the house and end in a waterfall. Here we sipped Cramer's own wine, which bears a label designed by Ellsworth Kelly, and which you can't get anywhere else. The flow of wine competed with the waterfall.

The "barn" dance is actually held outdoors, a mile away, next to a corral filled with Longhorn cattle that have never had "to feed on the lonely jimsonweed." We rode there aboard a hay wagon and found tables with checkered cloths set around a dance floor, chuck wagons laden with food, and a Country & Western band that could be heard in the next county.

Nobody likes dressing for an occasion more than the citizens of Hollywood. They came in jeans, Western shirts, cowboy boots, red bandannas, and ten-gallon hats. And they were right to do so because dressing up makes you a participant in a pageant rather than a passive guest. At least this was true at La Quinta Norte, for no sooner did the hay wagon disgorge its tall-in-the-saddle customers than we were out doing the do-si-do.

Between dances we raided the chuck wagons. The chef, or "Cooky," as he's sometimes called in Westerns, had spent hours preparing a menu with not a hint of nouvelle cuisine. A sirloin cut of beef known as "tritip" was so tender we could slice it with a fork. There were charcoal-grilled chicken breasts basted with tomato-lime sauce and a Texas chili that could cause a meltdown. We filled our plates with white corn on the cob, Japanese eggplant, new potatoes, roasted peppers, fresh green beans, potato salad, and a slaw made from zucchini. Dessert consisted of apple, cherry, and peach pies, lemon-meringue tarts, and a freezer full of Häagen-Dazs and Dove Bars.

Because of Cramer's mastery of theater, he understands lighting, so he gives this party when the moon is full. As we said, Douglas Cramer is aware of all that goes on.

Between do-si-dos: top, charcoal-grilled vegetables; above, olive salad with chilis.

Left and above: Cocktails by the swimming hole, a dramatic series of pools and grottoes.

KAREN RADKAI

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BLACK SEA SUMMER

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Top, Sun Line. Right LARRY WORKMAN Illustration ALI MacGRAW and JOHN VAN HAMERSVELD

Next time in L.A. . don't miss the new Malibu Adobe Restaurant in the funky little Malibu Country Mart just off the Pacific Coast Highway. Besides chef Jeffrey Starr's punchy Southwest cooking, the place comes up with a striking interior—white adobe walls, blond-log beams and pillars, skeleton-cactus sculptures—by actress/decorator/Malibu resident Ali MacGraw. Reservations: 213/456-2021.

For the last ten years, one of the most glamorous ways of going to France has been the annual "house party" of the Friends of French Art. A ten-day benefit to save endangered masterpieces, this year's round of château-hopping with the French aristocracy (September 5-15) focuses on that posh summer place Deauville. In addition to festive meals and receptions at local castles and palaces, the FoFA group will take part in the social whirl surrounding Deauville's film festival. Four days in Paris top things off. Cost—around $7000—includes a $6000 donation to FoFA. Write: FoFA, 100 Vanderlip Dr., Portuguese Bend CA 90274.

In Beaufort, South Carolina—that dreamy, moss-hung town where *The Big Chill* was shot—the ante-bellum Rhett House Inn, *above*, is a find with eight pretty guest rooms, a big front porch. Rates, which include breakfast with fresh-baked breads, start at $60, double. Phone: 803/524-9030.

rio news: With its knack for finding the world's most ravishing locales, Club Med is about to unveil its new resort at Angra dos Reis, sixty miles south of Rio. A longtime hideaway of the Brazilian super-rich, the Angra coast has glorious bays and beaches, hundreds of palmy islands, few hotels. The new Club Med will house guests in attractive Portuguese Colonial-style bungalows, feature French and Brazilian food. See page 212 or call: 1/800-CLUB-MED.

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The Court Theatre's interior—the world's last unaltered Baroque opera house

TRAVEL

THE SWEDISH VERSAILLES

A king's pleasure palace is now the only opera house best arrived at by ship

BY JAMIE JAMES

Music lovers will go literally to the ends of the earth to catch a show. Usually this means traveling to a glamorous city like Milan, Paris, or New York to witness a lavish spectacle in some ornate gilded barn. Yet tucked away in the Swedish countryside is a little 450-seater, a jewel of a theater that is now at the top of the wish list of many a discerning opera lover. The Drottningholm Court Theatre was built 222 years ago as a pleasure palace for the Swedish king, whose residence is right next door, and that's what it is today.

The guidebooks describe Drottningholm as the Swedish Versailles, and they are right on the money: sentries tricked out in Ruritanian finery strut the gravel drives, swans skim elegantly across ornamental pools, formal gardens laid out in courtly parterres extend to the very edge of Lake Mälaren. About the only thing that has changed in this fairy-tale world is that commoners and foreigners are now allowed to trespass—but only during the opera season, which begins next month. It is hard to imagine a more civilized confluence of Nordic scenery, fresh fish, Baroque architecture, and beautiful music than a trip to Drottningholm.

This must be the only opera house in the world that is best arrived at by ship. A traveler may get there by car, but it is more convenient—not to mention delightful—to catch the *Prins Carl Philip*, a floating fish restaurant, which departs at six o'clock from downtown Stockholm. The cruise lasts barely an hour; if the captain makes better time than the kitchen, he meanders a bit so the diners won't be rushed. The food isn't fancy, but it is wholesome and freshly prepared, and in any *(Continued on page 212)*

Jamie James *is the co-author with David Soren of "Kourion: The Search for a Lost Roman City," to be published by Anchor Press this summer.*

The theater as seen from the Drottningholm Palace courtyard

BENGT WANSELIUS

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DROTTNINGHOLM

(Continued from page 210)

case one takes the *Prins Carl Philip* not so much for the cuisine as for the skies, which are enormous and romantic, and reminiscent of the overdone nineteenth-century Swedish paintings in Stockholm's National Museum.

The brilliantly sunny summer evening we took the boat to Drottningholm a flawless rainbow arced over the starboard bow at the same moment that the main course arrived at our table. We had ordered a fish listed on the menu as Vättern-char. The waitress could identify it only as a fish from a local lake, very good; in this part of the world a dish thus described is usually the best choice. Vättern-char proved to be lovely, its flesh pink and light like a salmon's, but richer in taste, scarcely in need of its delicate cream sauce.

The last unaltered Baroque opera house in the world, the Court Theatre specializes in "authentic" productions, stagings that attempt to recapture the sound and spectacle the operas might have had in the composer's

"One takes the boat not so much for the cuisine as for the enormous and romantic skies"

lifetime. Our night at the theater, the company performed Mozart's *La Clemenza di Tito*. This static work, highly moral in tone, is no one's favorite Mozart, yet it came thrillingly to life at Drottningholm. *Tito* was written for a court, for the coronation in 1791 of the emperor Leopold II in Prague. To see this sophisticated paean to royal mercy and wisdom played on this small stage, a literal stone's throw from where the King of Sweden would lay his head that very night, performed in costumes and settings exactly reproducing designs that were in use during Mozart's day—well, it made sense. *Tito* routinely dies on immense, star-crowded stages, but here it throve like a weed.

The secret to the theatrical magic at Drottningholm is that authenticity is carried to almost fanatical extremes: when the orchestra troops into the pit wearing frock coats and wigs, their antique-y horns and fiddles tucked under their arms, one's first thought is that this really is too much. But too much proves to be just enough. In the context of this exquisite opera house, which is itself the greatest original instrument of all, it works magnificently well.

The theater, inaugurated in 1766, was in its glory during the reign of King Gustav III, who acted and *(Continued on page 214)*

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DROTTNINGHOLM

(Continued from page 212)

wrote for it. After Gustav's assassination at a masked ball in 1792 (the event upon which Verdi based his opera *Un Ballo in Maschera*), the Court Theatre fell into a hundred years' desuetude. During its dark century, it was used, among other things, to billet soldiers and store winter-hay. In the 'twenties it was rediscovered and judiciously refurbished; that is to say, it was repaired but not modernized. When you hear the thunderstorm in the second act of Mozart's *Idomeneo*, it is still the original wind machine and thunderbox (a tilting wooden barrel filled with rocks) at work. When the little boys at the end of *The Magic Flute* come sailing down from the heavens, they ride the same wooden sky car that Gustav himself rode when he performed in one of his operas. Undoubtedly authentic are the penitential pews the audience is made to sit upon.

Arnold Östman, the artistic director, has kept Drottningholm firmly on its Baroque and classical course. Östman is a large, rosy-complected man with an amorous disposition, more like one's idea of a Greek than a Swede. The company under his baton recently completed its second recording for London/Decca, a *Marriage of Figaro* (the first was also Mozart, *Così Fan Tutte*). Says Östman, "We had to record *Figaro* at a suburban high school because of fire-law restrictions at the theater. Also, there are wild geese at Drottningholm that would have spoiled the sound."

Maestro Östman urged us to go to the opera festival in the village of Vadstena, where he began his career conducting original instruments. Where is it? we asked. "On Lake Vättern," he replied. Thinking that this must be the source of Vättern-char, we headed for Vadstena at once. This is one of the oldest villages in Sweden, reachable by train from Stockholm, though there is a bit of a drive from the station. Vadstena is one of the country's favorite water-sport resorts, a perfectly preserved medieval town beside a pure sparkling lake, yet thanks to the Swedes' utter ineptitude at commercialization, it remains untouristy.

There is, for example, no full-service hotel here. The place to stay is the Klosters Gästhem, a twelfth-century convent, which was partly converted to a guest house some years ago. This is a comfortable enough hostelry, though its monastic character is evident everywhere. Over our bed was a severe portrait of Christ looking terribly Swedish; and at breakfast, in the old refectory, we could hear the abbey choir singing hymns.

The opera festival, however, is decidedly

"The exquisite theater is the greatest of original instruments"

secular. We saw *Il Marito Disperato* (The Desperate Husband), a three-hour *opera buffa* written in 1785 by Domenico Cimarosa, which was performed in Swedish. This may sound excruciating, but, in fact, it was a very cheerful evening, if a trifle amateurish. Vadstena is the kind of theater in which the orchestra laughs at the jokes. The fact that we couldn't understand a word of the libretto mattered surprisingly little. Once you have figured out who is cheating on whom, *buffa* is always the same. The theater itself is tiny: seating a hundred-odd people, it makes Drottningholm look like the Paris Opéra. Last year, Vadstena had to abandon performances on original instruments for lack of an oboist; if one turns up, they say, they will revive the policy.

The next morning, we toured Vadstena castle and the austere, beautiful abbey that was founded and designed by St. Briget, the town's patron. The Birgittine nuns, now lodged in a new convent across the street from their old home, make lovely lace by hand, which may be bought at prices so high they will scandalize even the most seasoned shopper. Our sojourn in Vadstena concluded with lunch at the monastery restaurant, where, served with tiny boiled potatoes, we ate Vättern-char: this time it was broiled and just as sublime as we remembered it. ▽

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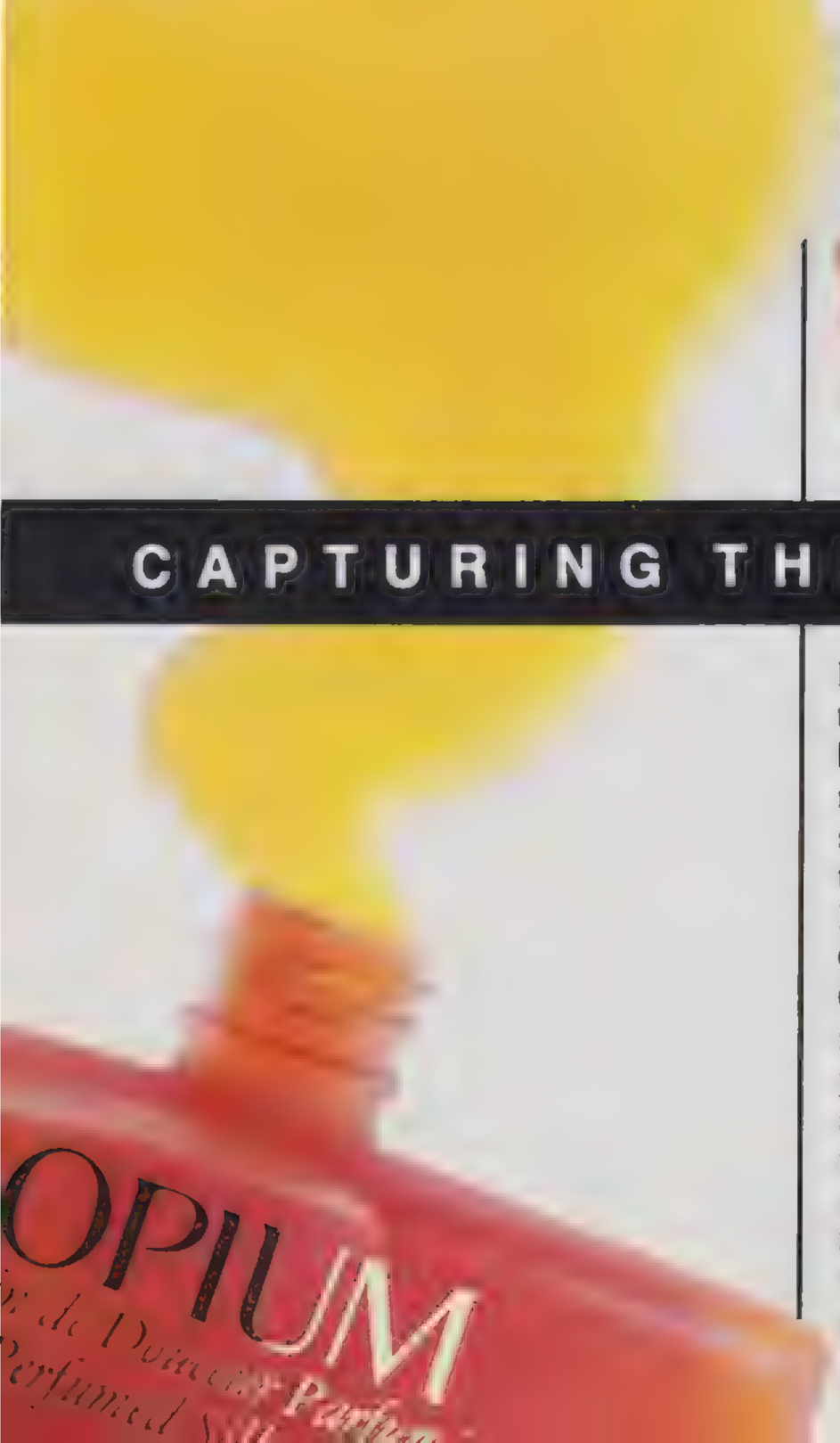

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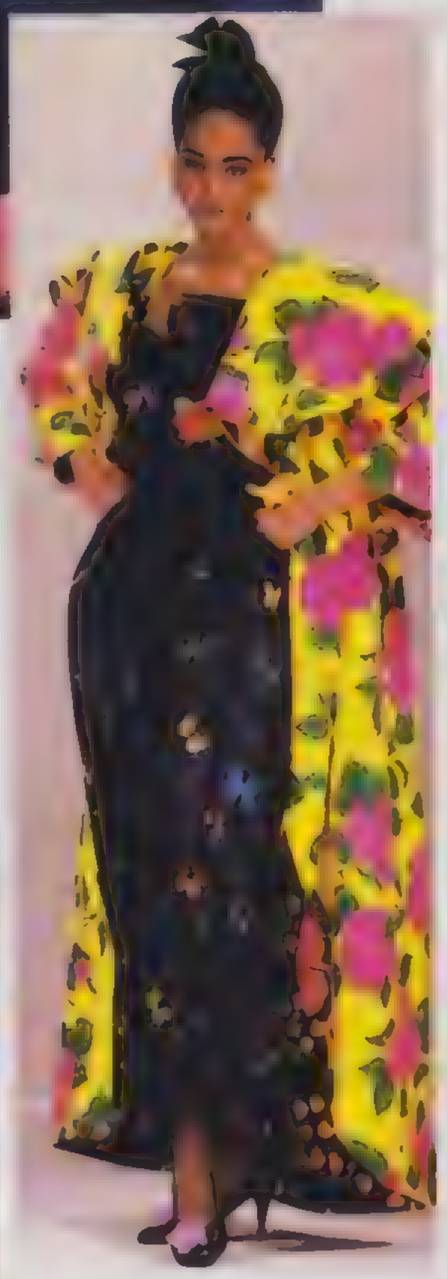
VIEW

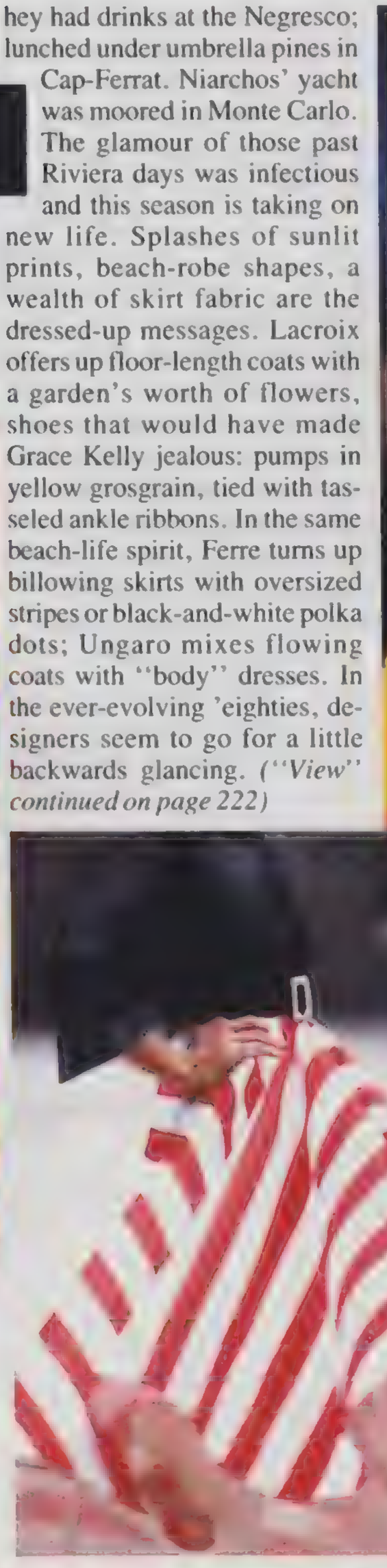
RIVIERA RETURNS

Gadabout glamour revived in couture: looking back to South-of-France splash, sunny Riviera heydays

hey had drinks at the Negresco; lunched under umbrella pines in Cap-Ferrat. Niarchos' yacht was moored in Monte Carlo. The glamour of those past Riviera days was infectious and this season is taking on new life. Splashes of sunlit prints, beach-robe shapes, a wealth of skirt fabric are the dressed-up messages. Lacroix offers up floor-length coats with a garden's worth of flowers, shoes that would have made Grace Kelly jealous: pumps in yellow grosgrain, tied with tasseled ankle ribbons. In the same beach-life spirit, Ferre turns up billowing skirts with oversized stripes or black-and-white polka dots; Ungaro mixes flowing coats with "body" dresses. In the ever-evolving 'eighties, designers seem to go for a little backwards glancing. *("View" continued on page 222)*



Flirting with the 1940s: at top, Christian Lacroix's handpainted swimsuit and long, flowing coat. Above: Ungaro's floral mix. Left: Lacroix and Van Gogh in Arles.



On the Riviera: above, Lacroix's sweep of a scarf; left, awning stripes from Ferre. Grace Kelly, in "To Catch a Thief" barely did "Riviera" chic better.

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ADRIENNE VITTADINI

ALL-AMERICAN EASE: TRACY POLLAN

Classic good looks, an easygoing stamp:

the best of "basics" on Tracy Pollan

What could be more quintessentially American than long blond hair and a manner that's more East Coast reserve than international dazzle? Or a boyfriend named Michael J. Fox, with the winningest smile—and squeakiest-clean good looks—to turn up in 'eighties Hollywood?

Tracy Pollan might show up at a rehearsal in jeans, cowboy boots, the most oversized Armani sweater: her style is breezy, her conversation's not. She chooses her words carefully, when a less cautious person might blurt. Excitement of the moment: a house in Vermont. "I never want to lose a sense of who I am." That sense comes through in her dressing.

What looks this classic demand: pieces dressing, updated classics, a tailored touch. "I shop in men's departments," says the born-and-bred New Yorker. At-home ease (she's—appropriately—a down-to-earth New Englander now in *Bright Lights, Big City)* means Armani trousers or an Agnès B. skirt and linen shirt, a small knit dress from Basco. "I don't wear high heels. I like things casual and comfortable."

By night, Tracy may turn out in an antique item of clothing or a small black Oscar de la Renta dress with pearls down its bare back. Colors change for Los Angeles, for New York City: pales for West Coast heat; black, her East Coast class act. Here, summer dressing—as easy, this summer, as it gets. On Tracy Pollan. . . . *("View" continued on page 226)*

As easy as it gets: Tracy Pollan, far left—her crushable straw hat (Jay Lord), the most "personal" sort of accessory. Above: Soft pieces—a cashmere cardigan (Balantine), T-shirt, silk pants to work season after season. The barest minimum at dinner, left: In knit, with ribs, the kind of "classic" dress (Ralph Lauren) Pollan dresses down by day with sneakers and jeans jacket. Below: Pull-on pieces, total finish: Zoran sweater, pants; Shamask jacket.

ERIC BOMAN Hair by Gray Zisser for Bumble & Bumble, NYC, makeup by Bobbi Brown for Orlbe at Parachute Details, last pages

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VIEW

bare facts

A little black dress with a lot more: more bareness, more prettiness, new curves ahead

The little black dress isn't so basic anymore," says Geoffrey Beene. "It's beginning to expose more and become a bit more sexy." To wit, a Beene black dress for spring may have a daredevil-dip back covered by nothing but black lace of embroidered stars, might plunge at the neck or come with a short skirt that swings out. Across designer collections there are new black-dress details to watch: strappy or square-cut necks, bathing suit-style tops, sleevelessness, hems that scallop or flounce. *("View" continued on page 230)*

Points of exposure: above, as Mary McFadden designs it—strapless, laced up the back.

"Little black dress" updated: this season, often, it's a slip of a dress. The detail difference here: a scalloped hem, lace, a blossomy bow. From Oscar de la Renta.

Curves ahead: point of focus, the neckline. This season, that translates not just as a plain bandeau—but something that curves, dips with geometric precision. Right, Carolyn Roehm's asymmetric answer to straplessness: it's far from basic.

JEAN PA' [illegible]

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VIEW

Color

PLAYS

Summer's greatest hits: amusing, colorful jewelry—for charm and wit

Not since the 'sixties has jewelry been so lighthearted—or disarming. Pieces may have an arts-and-crafts quality; color—freewheeling mixes of it—is the design message. Not surprisingly, some of the best pieces this season are made by inventive artists—sculptors, painters, graphic designers—who have found new ways to translate art into wearable fashion.

The best approaches to color begin with oversized plastic bangles in amoebae-like shapes—clear, frosted—or in prints that contain every color of the rainbow (by Bill Schiffer). Sea anemone earrings turn up in pale shades of crystal-clear plastic (by Eric Ange Pena); starfish, sand dollars, odd chunks of coral and green silicone (by Carol Motty) serve as earrings and pins. Duchess of Windsor-look jewels, in their latest transformation, turn up as xeroxed pins to stick on a hat (by Steven Rosen); bits of smoky "found" sea-glass are pieced together to form earrings or wide cuffs. Materials-of-choice are inventive and seemingly endless. There are even fabric bracelets to wear by the armful: ropes of bright Hawaiian prints.

Joanna Ruisi and her husband, Davi Besares, makers of squiggly acrylic and brass cuffs (*right*), take inspiration from treks to Venezuela. "People there work with color in a different way," says Joanna. "They have a more uninhibited eye; they might give a pink house turquoise trim."

This summer, Carrie Fertig's laminated flower pins (*top*) may get scattered across a jeans jacket or clipped to a baseball cap's rim. Even a straitlaced black suit might take a gaudy mask pin. "This season," says Anne Vigneri (with husband Frank, she made the one *below*), "color has set us free."
(*"View" continued on page 232*)

Accessory to the charm: the brightest plays of color, above, from Pour Toi. A tiny skirt, a sweater—just for the texture of it.

The best and the brightest: at left, from top, Jim Calderon papier-mâché earring; Ruisi-Besares dangle; Vigneri mask. Right: Carrie Fertig flowers; Vigneri cuffs.

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VIEW

FASHION FRONT New ideas, newsy directions: people and pleasures that are shaping fashion now

ROME: FASHION WATCHING

One of the best shows this season? The audience at Valentino's summer couture collection (*above*). Set at five o'clock, in a Roman palazzo, it was, at that moment, the hottest ticket in town. This particular ticket, clearly, meant "dress up": many Valentino clients would have passed, with equal ease, into a charity/gala dinner. And the fashion "statement"—in the front row at least—was glitter earrings: **big dangles, cut emeralds, enough diamond drops to fill a vault at Bulgari.**

But what turned heads among the fashion-watchers? The entrance of actress Irene Pappas—swathed in monastic black, "minimally dressed," glitter-free....

When the subject is jewelry—not grandiose but, simply, good pieces with a style that's modern—two new names keep turning up: Peggy Stephaich and Angela Kramer. Working with close-to-colossal-size semi-precious stones, Kramer concocts strong jewelry pieces: a faceted amethyst dropping off a braided black cord, a big arm-cuff of fossilized opals, a long dangle of amber and rose quartz baubles fashioned into a new sort of "stickpin." New Yorker Peggy Stephaich—now working in Brazil—stacks thin gold wires for a modern "barrel" ring, sets a big citrine in a man's-style setting, inlays gold bands with geometric precision for innovative looks in semi-precious-stone rings. None of which could ever qualify as "costume": Kramer's amethyst-drop necklace, for example, carries a tag of $11,000....

As "classics" turn up more and more in fashion conversation, some—perpetually—class acts are showing up for summer/fall in familiar guises but newly, quite wonderfully, colored. Hermès' Kelly bag, now, is unexpectedly hunter green; a cashmere twin set mixes shades of blue—layers, tone-on-tone, powdery-pale and slate-grey colors. In shoes, favorite shapes—a ballet slipper, a Mary Jane, a moccasin—turn up in satin, in suede, in the most contemporary brights and pales. Penny loafers might be, now, surprisingly bright pink or turquoise; Scottish kilties (both, Fratelli Rosetti) in red suede or taxi-yellow—a decided switch from traditional mahogany or saddle-tan leathers. Geoffrey Beene's suede desert boot gets a dressed-up twist of teal suede and grosgrain-ribbon "laces": thus tieing up **the season's "classic" and "color" trends in one neatly appealing package....**

New Ferre classics: the Italian known for his fine tailoring, Gianfranco Ferre, is coming up, for this fall, with a brand new line. Named Studio 000.1, and priced slightly below his "name" collection, it's the best of Ferre classics: collectible coats, suits, trousers, shirts, jackets that can be pulled together any number of ways. What's interesting: the primary influence seems to be Ferre's men's collection. His best men's looks show up over and over, are left large-scale for a woman's shape. The result: the perfect polo coat in melton; a day-to-night trench—in black moiré—with white lamb lining; menswear shirts in precise stripes, in silks, blends, cotton; classic, narrow trousers in glen plaid to mix with other "menswear" fabrics—a herringbone jacket, a coat in houndstooth....

60s MEETS THE 80s

"Spaghetti" may once have meant, first-and-foremost, pasta...but this summer, in fashion circles, it's apt to signal a spaghetti strap. From little black dresses to the best of beach, these barest wisps of fabric seem to be the newest switch on "strapless." Spaghetti straps, in fact, are about the only "decorative" detail to some of summer's spare swimsuits—dipping to a deep V in back at Anne Klein or Christian Dior, holding up a racer's tank or camisole at Calvin Klein or Carioca. In the most weightless cotton Lycra, these suits come totally unconstructed, nearly sheer; the spaghetti straps, in fact, are the only "construction."...

While designers are busily glancing back at the 'sixties—reinventing everything from tie-dyed stockings and T-shirts (at Pour Toi) to summer micro-minis (Pop artist Peter Max, for one, is slapping his familiar cartoon-style on watch faces; Katharine Hamnett revives everything from Twiggy-white knee-highs to bell-bottom trousers), some of the best "'sixties" around, in fact, are the real things. In celebration of the twenty-fifth anniversary of his company, Geoffrey Beene is culling—borrowing back from collector-clients—some of his past standout clothes: (*below*) 'sixties thigh-high sequined shifts, a schoolgirl dress with tie. Some turn up again on the runway—in Beene retrospectives in L.A., Cleveland, in Munich and Japan; this fall, there may be a New York museum show.

Why the current 'sixties attraction? "It was a turbulent, creative period," says Geoffrey Beene, "full of the need to express individuality. Has its meaning ever been assimilated?" Possibly not. But designers keep working at it.

—"View" contributed by PAUL SINCLAIRE and LESLEY JANE NONKIN.

NATHANIEL KRAMER Illustrations; ANN Hair by Mary Barry; makeup

CHANEL

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VIEW people in fashion are talking about what's coming...

What's new: very American fall...bags that work...celebrity street chic...hot collectibles, shops, swimsuits

People are talking about...working women—as a fashion influencer, as a very real dollar-and-sense force on clothes today. On the subject of skirt lengths, many U.S. designers question privately—some publicly—the reality of dramatic hemline rises and falls for the daily lives of busy women; about the necessity of offering single items in their collections—with a somewhat new shape or simply a change of fabric or color—to add to what a woman already has. Pins are big news—things that don't clank, pinch an ear, or dangle. For fall, Donna Karan has updated her handbag line...and come up with new soft suede totes—at somewhat lower prices—in three working sizes to replace a briefcase. Ralph Lauren matches a portfolio to a small crocodile duffel handbag; pairs a napa leather envelope to a roomy tote bag. Says Ralph Lauren, realistically, of the coming fall season: "Great items never die. A stylish woman has good clothes that work for years."

What's new? A WilliWear store—the first in the U.S.—downtown, on New York's Fifth Avenue: men's things, women's things...plus some added "pop" from WilliWear "friends": artist T-shirts, special-edition ties or a "liquid-crystal T-shirt" from Ed Schlossberg. Artist Schlossberg is also known as Caroline Kennedy's husband. ...Paris accessory maven Isabel Canovas's newest shop? In Madrid... and it's familiar territory. Spanish-born Canovas, this season, takes accessories to flamenco effects: hair combs, mantillas, lace fans for upscale '80s "senoritas."

AMONG U.S. DESIGNERS, WATCH FOR AN ALL-AMERICAN FALL: RECOLORED PULLOVERS OR PENNY LOAFERS; FRED ASTAIRE CUFFED TROUSERS (CUFFS MAY BE AS DEEP AS TWO INCHES). "PAUL REVERE" STYLE SOFT BLOUSES—NIGHTSHIRT-LIKE, WHITE, RUFFLED—SHOW UP BY NIGHT. SWEATERS COME AS SMALL AS BETTY GRABLE'S BUTTONED CARDIGAN...OR AS BOLDLY PATTERNED AS A NAVAJO BLANKET AT RALPH LAUREN. THERE ARE OTHER EAST COAST VERSIONS: MARC JACOBS' ARE MUCH LIKE AN AMISH QUILT.

Fashion "collectible" of the moment? Mexican jewelry—signed pieces, from the 'thirties and 'forties, a current favorite for everyone from photographer Sheila Metzner to Californian Patsy Tisch. (Andy Warhol, too, was a fan.) Favored jewelry creator names: William Spratling—who made the silver-mining town of Taxco, Mexico, a major jewelry center; his pupil Antonio Pineda; Margot de Taxco—to mention only a few. Though Spratling borrowed influences from native Indian cultures, he produced far-from-typical Southwest jewelry. These old Mexican pieces are clean, simple, graphic; made of sterling or higher-grade silver; semi-precious stones and exotic woods. Pieces start, today, at a few hundred dollars; top shops (Thanks for the Memories and Federico's) are in Los Angeles.

"Good items never die," says Ralph Lauren.

"A stylish woman has good clothes that work for years"

Sign of summer: Lingerie heading to the beach; going from underpieces to something to show out from under a big shirt to pieces to sun in. What makes that possible: this season's fondness for Lycra or crisp cotton fabrics; for real color, patterns, prints; for neat detailing. There are Lycra teddies with flounced legs, bandeau bras and bikinis in black and white floral prints (at Chantal Thomass); taffeta bras in bold checks (Jeune Europe); stretch-lace bras and bottoms in fluorescent colors (Deborah Marquit). Pieces have as much beach bareness as a swimsuit, are the furthest things from traditionally "frilly."

Who says designers are inconsistent? It's the season it seems for rose-fever fashion. Young U.S. designer Rachel London—maker of some pretty flowery party dresses herself—has gone roses all the way...and blossomed her work space/studio/apartment for the season with rose-covered couch and wall paper, hung ceiling strings of roses, festooned antique mirror and fireplace—even her bike!—with big roses of silk.

What's hot on summer streets? Some new—very personal—ways of putting clothes together. Women are buying boys' wing-tipped cordovans and cashmere socks in pale colors, putting them with pants looks. Actress Mimi Rogers cuffs her boys' ribbed socks above small black slippers. Thrift shop gabardine pants are big, so are rayon 'fifties shirts (à la Matsuda, Azzedine, or Gaultier). At New York's Indochine, dinnerstyle may mean a boutonnière—a big silk flower or a stack of silver "thunderbird" pins. Shirley MacLaine's crystal symbolism is still strong. At a recent dinner, Marisa Berenson plunked a giant stone on-table as a spiritual centerpiece; one—obviously other-worldly—NYC spaniel has been seen with a multi-crystal dog tag. —KATHLEEN MADDEN

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BY LESLIE ALTERS

SAFE SUNNING STRATEGY

Don't take the sun for granted this summer! Protection and moderation are the keys to safe, fast, beautiful tanning. ● Guard against sunburn and skin damage by tanning with protection from UVA and UVB rays: Try Clarins Moisturizing Sun Care Milk "Natural" SPF 8 for all-over body use. Sun sensitive areas including face, neck and decollete deserve the special protection of Clarins Sun Wrinkle Control Cream SPF 10, or Total Sun Screen SPF 18. ● For maximum effectiveness, apply protective tanning treatments one hour before sunning. Reapply frequently, always after swimming or exercise. ● Avoid basking in the sun between the hours of 11-2 when the sun is notoriously its strongest. ● Remember that the sun's rays reflect off sand, water and metals. Even in the shade or under an umbrella, protective tanning treatments are still a necessity. ● Avoid dehydration after sun exposure with super-nourishing after sun moisturizers. Clarins Revitalizing After Sun Moisturizer "Bronzant" is a favorite as it also contains a touch of the self tanning ingredient DHA to further enhance and prolong golden color.

Suddenly it's Spring—good times beckon and so does the sun. To tan or not to tan becomes the question...You want to achieve a golden glow but not at the risk of premature signs of aging.

The good news is you can now tan safely, even without sun. How is this possible? Trust the French skin care experts Clarins for the answer. In a brilliant, thoroughly researched and tested fait accompli, Clarins has made it safe, easy and assured that you can develop a natural tanned appearance in just 2-3 hours.

Rain or shine, golden color is yours thanks to Clarins Lait Auto-Bronzant/ Self Tanning Milk. The key to this sunless tanning treatment is DHA (dihydroxyacetone), an ingredient which oxidizes on the skin's surface to produce a natural golden glow. Safe and effective, it's a little bit like having the sun at your beck and call 365 days a year.

Unlike past auto-bronzers, today's new generation of self tanners provide beautiful color and even coverage. Within hours you can create the golden color only before achieved after spending endless hours basking in the sun.

In the same way a sun-induced tan fades with your skin's renewal process, so too does your safer, sunless tan. It's perfectly fine to tan this sunfree way, as often as you like, whatever the depth of color it is that you desire. Even if you can't be on the Riviera, golden color can be yours within a few short hours.

Given our penchant for fast tanning—Clarins has also made it possible to use Lait Auto-Bronzant in the sun. It provides a Sun Protection Factor of 6 to safeguard against skin damaging UVA rays and burning UVB rays. The product goes to work overtime to speed tanning while sunning with the added benefit of Tyrosin, a natural tan accelerator.

The simple fact remains, medically confirmed, impractical to ignore: The sun is the single worst cause of aging. And the concern for skin cancer is very much a reality. Clarins Lait Auto-Bronzant presents a golden opportunity to keep premature signs of aging at bay, while still obtaining that "healthy look."

Go ahead—go for the gold anytime you want: apply Clarins Self Tanning Milk to get a headstart on tanning; to accelerate bronzing while sunning; to deepen and prolong sun-given color. In one handy tube, the kiss of Riviera sunshine is yours!

Clarins Lait Auto-Bronzant is just one of the new generation of tanning treatments formulated with effective UVA/UVB sun filters and the plus of a tan accelerator. It's not easy to bask in the sun without a conscience so practice some tanning smarts. Choose from Clarins Tanning Treatments (SPF range 18 to 4) to protect skin from sun-induced wrinkles, while also promoting intelligently acquired golden beauty.

Remember, be smart about when and how long you sun and rely on Clarins natural-based Tanning Treatments through every phase of tanning. Before, during and after sunning.

PHOTO BY RICHARD PIERCE

Imagine...Safe, fast tanning ...even without sun. Yes, it's possible thanks to new and improved tanning options. Clarins, the serious skin care people from France, have the answer with Lait-Auto Bronzant/ Self Tanning Milk. Within 2-3 hours of application, even the palest skin takes on a natural golden glow. It's a bit like having the sun at your beck and call 365 days a year! Yours for only $14.50 from SFA Folio Collections. Dial toll-free any time of day 1-800-345-3454 and ask for #01-100.

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Calvin Klein swimwear

Playing it smart this summer

discussion & debate

Look at the bright side of things. Summer may not be the season for "real" clothes—and we're the first to criticize the lack of city/work options—but it is a gold mine for all the other stuff. Leisure, beach, weekend gear—that's the strength of the season.

To get the best of that this summer, you have to know where to look. And you have to think differently about how it can work for you. Often that means going for a style of dressing that's a little bit more unexpected, a lot more engaging.

In practical terms, the list of sources for easygoing hot-weather clothes includes . . . men's stores, antique-clothing stores, stores known for classic outdoor sportswear, along with lingerie boutiques and catalogues. Old standbys. And new ones. Places that actually have summer clothes . . . in summer.

What's interesting: the fact that the most appealing clothes found in all of the above share certain qualities. Straightforward style. Uncomplicated good looks and ease. With a slightly different edge when they're good.

What's even more interesting: the appeal and popularity of this kind of dressing now. And the contrast it symbolizes—compared with clothes that are overdetailed and overdone. After recent seasons where there seemed to be no limits on excessiveness, a move to what's simple and clean is a move in a welcome direction.

Is it a sign of things to come? Possibly. While summer is just getting under way in earnest for almost everyone this month, the fashion world is already shifting its focus of attention to fall. And the center of that attention is being directed to clothes that are less elaborate and more wearable. Something to think about.

news & previews

How to find the best of what's around for summer? Look for something that makes you feel different . . .

And the biggest difference—everywhere—is color. Whatever the question, color is the answer. In separate pieces, in accessories, makeup, it's changed the character of the season in very appealing ways.

The difference of pale tints for leisure dressing . . . . One of the charming turns on this relaxed side of fashion—pieces borrowed from menswear. And the most charming of those are in gentle colors that combine with other gentle colors . . . a pale-peach jacket and shorts with an apricot shirt . . . cream-color trousers with a pale Paisley tie as a belt . . . sky-blue striped boxer shorts under a pretty dotted silk shirt . . . an eggshell underwear tank top under an ivory cashmere cardigan . . . . The same color factor holds for more rugged classics: a crew-neck sweater in pale pink, a hooded sweatshirt in pale yellow are nothing like their navy or grey versions.

There's a striking color difference in swimsuits. The most traditional shapes take on new interest in irresistible sherbet colors. In sizzling citrus brights. In hot fuchsia and chartreuse. Colors that are an instant lift for summer skin (no tan required) . . . . Something else to look for on the beach—less extreme styling: the best maillots are unexcessive in cut, detailing, bareness.

And in a season where accessories continue strongly as key players—whether a single bold piece on a simple background or a decorative pile-up of things—color continues as the accessory look-turner. Think of the classic penny loafer. Now think of it in brilliant orange suede. Or lime suede. Think of big, chunky beads in candy-bright color on a white T-shirt. A family of little leather bags all lined up . . . all in red. Slide-in summer shoes in stripes of color lined with more color. Wide belts in jewel-color silk. Dazzling "cutout" flower earrings outlined in black.

Textural qualities . . . You can't talk about a different feeling to clothes without mentioning texture. This summer's standout choice for everything—body suits to jumpsuits to real suits—is washed silk. It adds a different dimension to clean summer shapes . . . . Other notable fabric changes: new ways with stretch—stretch cotton canvas, elasticized cotton, puckered fabrics in a variety of patterns . . . . Stripes in every texture—silk, seersucker, linen, classic Oxford cloth . . . And not-so-classic denim—in dark colors, and in black.

It's a season of interesting, versatile tops—to keep moving under/over other things. Barer cutout tank tops. Halter tops in bright silk crepe de Chine as quick color slices. Colored T-shirts to layer over one another. Shirts that do the same—two and three at a time in contrasting colors or patterns. Unlined jackets that tuck into pants. Oversized silk shirts to double as jackets.

Prettier gestures—the real delights of summer. Such as . . .

- wrapping a big exotic-print scarf as a small sarong skirt
- tucking up hair—very casually—in a casual summer hat
- pinning on a family of alligators or a whole fruit salad of pins on a jacket, a cardigan
- pulling on a longer, softer skirt for a breezy kind of summer evening charm
- "dressing" a waist with multiple belts and chains

Looking ahead . . . . it may be too early to talk about fall in detail, but it's the right moment to drop a few hints. You'll hear designers on the subject later in this issue. Here, a quick rundown of differences . . .

- a different kind of haircut—shorter, more controlled, but never too "perfect"
- a different fit to clothes based on the softness of sweaters
- a different line based on a smaller, rounder shoulder
- a different feeling in a jacket—a shorter, closer-to-the-body jacket
- a different attitude—the constant beat of something prettier, gentler—from the subtle color of a blouse to its fluted neckline, to little striped vests that break the strictness of a suit to big shawls that do the same.

This is just the beginning . . . stay tuned, there's more to come.

go for it!...

Fastest-moving jackets now: in khaki, peanut-y colors, or —equally neutral—black-and-white stripes. This one by Issey Miyake in cotton—shaped a little, sharpened a lot. Sharpening the look even more: an armful of chains (news) and bracelets; umbrella earrings. Jacket, about $603. Issey Miyake Boutique, NYC. These fourteen pages: Hair, Frederic Fekkai; makeup, Margaret Avery. Details, stores, last pages.

. . .day dressing that has it all. Work smarts. Warm-weather ease. Real personality. Key starting point: a new-shaped, well-tailored jacket, one that moves over anything (newest—a small, strapless dress). What "turns up" the look, gives it a distinctive imprint: the season's strong accessories. Unexpected pieces. Worn in unorthodox ways. Consider: Jewelry—not at the neck, but at the waist! Plus belts—plural. Or: an outsized bracelet on a bare upper arm. More possibilities—the best in richly textured natural materials, neutral colors—on these fourteen pages

go for it!...

Low-keyed, but keyed to "real" dressing—Joan Vass New York's jacket in textured linen/cotton. Here, its easy-going shape goes over one of the season's nifty little T-shirt tops, tailored pants. Or, it goes over shorts, a skirt, a bare dress. Jacket, about $460. Bergdorf Goodman. ...*Beauty Note:* The low-key lip color here, Shiseido's Tea Rose. Details, more stores, last pages this issue.

Wayne Maser

go for it!...

Wayne Maser

If it's a Ralph Lauren jacket, you know it's a "classic," with this-minute updates, day-in/day-out potential. Current winner, *left*: crisp, close-to-the-body mustard linen. More up-dated classics: his canvas tote with crocodile trim. And the latest strappy shoes, by Diego Della Valle. Ralph Lauren Roughwear jacket, about $338. Polo/Ralph Lauren, NYC, Dallas; Belk, North Carolina. Details, see last pages.

go for it!...

Laid-back as a shirt, authoritative as a jacket, this long, lightweight striped cover-up. Comme des Garçons by Rei Kawakubo, in rayon. Jacket, about $415. Comme des Garcons, Soho NYC, San Francisco. The watch, with a large, clean face, strap of natural pigskin, by Baume & Mercier. Necklaces of amulets (news) by Robert Lee Morris. Details, last pages.

Wayne Maser

Hottest accessory: something natural, neutral, assertively shaped. *Opposite*: antique ivory bracelets, browned with age. At Tambaran Gallery, NYC. About $150 to $300. The watch, Breitling, Halcyon Watch Corp. About $1980. . . . Talking assertive shapes, Donna Karan's elasticized cotton jacket, *this page*, over a strapless dress. Donna Karan New York jacket, about $320. Late May, Bergdorf Goodman. Details, stores, last pages.

go for it!...

Beauty Note:
Nature's
aid, *this page*—
Biotherm's Actif
Corporel
Peau Ferme
body lotion.

Wayne Maser

New focal point: the waist. Circled with belts, jewelry, a mix of metals, materials, colors. *This page:* Top belt and sterling crosses on a chain, by Robert Lee Morris. Leather-and-"silver" belt, J&M Davidson; sterling cross on leather thong, Margaret Ellis. . . .Polish and presence in one piece, *opposite:* Jean Paul Gaultier's jumpsuit. About $600. Barneys New York. Citizen Watch. Details, stores, see last pages.

Wayne Maser

go for it!...

Instant drama, *this page:* an 18-karat green-gold flacon on a massive white-gold chain. By Barry Kieselstein-Cord. To order at The Barry Kieselstein-Cord Salon at Bergdorf Goodman....And, *opposite,* a silver-and-bronze antique bracelet, worn above the elbow. By Tambaran, about $400. Tambaran Gallery, NYC....*Beauty Note:* Counterpoint for drama, *this page,* Estée Lauder's natural, minimal Pink Quartz lipstick. Details, see last pages.

Wayne Maser

go for it!...

The dash of dots, *right*: Dianne Vetromile's "button" hat, softened by Peach Daiquiri eyes and Strawberry lips. Maybelline. . . . *Left*: All-out color update—wisps-of-braids, "paint box" nails . . . new blues for eyes (Oceano Waves; Plum Fiore), Neo Orange lips. Borghese. These pages: Hair, Kevin Mancuso for Oribe at Parachute; makeup, Laura Mercier for Trish McEvoy; manicure, Stacy Michelsen, NY. Details, last pages.

Summer punch!

The flash of a lash . . . the flip of a hat . . . the insouciant style of a single strawberry earring: There's a playfulness inherent in summer, a certain charm in taking it to-the-max. On these pages—the appeal, the decidedly un-serious dressing edge . . . that's based now on a flirtier sense of fashion, on a bite of summer-clear makeup color, the personal—provocative—style of easygoing hair or an offbeat slouchy hat.

Andrea Blanch

summer punch!

Call it uncontrived, call it *charming*: hair scrunched under a hat . . . Ralph Lauren Roughwear's washed-down denim with "Windsor" jewels—actually a laminated Xerox!—from Steven Rosen Jewelry . . . prettier-in-pink makeup—paled on eyes (Maxi's Strawberry Cone), heightened on cheeks, lips (Le Zink's Raspberry Creme, Bubble Gum Pink).

Fruit splash!—starting with face colors that are blended, "diluted" for softness. Chanel's Apricot cheeks; Coco Coral lip color. The plus, the delight: a pick-of-the-crop hat, almost-edible earring. Both, Anne Moore. Details, see next to last pages.

Andrea Blanch

Charming ideas borrowed from menswear on these ten pages. Pieces that start on a prettier note with soft pales and special details. What makes the difference? Using familiar pieces in new ways and mixing them unconventionally. More of the charm—revealing skin and the body underneath. Perfect example, *left:* a man's suit in a creamy pale . . . with the jacket unbuttoned, the pants belted with a necktie. Benetton viscose jacket, about $135, and pants, about $76. Available at select Benetton stores. . . . Spirited "mix-up," *right:* one antique vest is a jacket, another antique vest becomes a top; long johns are pants; and the pocket watch, a necklace! Vests, FDR Drive Men's, NYC. Canal Jeans long johns. Details, last pages.

Patrick Demarchelier

easy style

Freewheeling spirit —a man's antique cotton nightshirt topped by a small silk vest, *right*. FDR Drive Men's nightshirt, about $35. FDR Drive Men's, NYC. Go Silk for L'Zinger vest, about $109. Mid-May at Henry Lehr, NYC, Connecticut; Miller's, Charleroi PA; At Ease on Sunset, South Miami FL; Ultimo Ltd., Chicago; Go Silk Store, San Francisco. . . . Racy stand-in for top-and-shorts dressing, *left*: a cotton "union suit" (with drop seat!) under a gutsy cashmere cardigan and rayon/linen jacket. Lollipop "union suit," about $11. Canal Jeans, NYC. Sweater, Ballantyne for Berk of Burlington Arcade, NYC, about $392. WilliWear WilliSmith jacket, about $150. WilliWear Shop, NYC; John Wanamaker; Marshall Field's. On the "easy style" pages: Hair, Ronnie Stam; make-up, Brigitte Reiss-Anderson. For details, see last pages.

Patrick Demarchelier

easy style

The power of a pale color—and a charming way of combining elements: *This page,* a beautiful peach cotton man's suit (jacket, about $230; pants, about $130) over a washed silk shirt in melon (about $170), with an apricot washed silk sweater as a belt. Suit, Go Cotton/Go Silk for L'Zinger. Shirt and sweater, Go Silk for L'Zinger. Turnout at Charivari, NYC; Go Silk Store, San Francisco.... *Opposite,* a sky-blue linen shirt (about $158) over a crisp white handkerchief linen shirt (about $175) and matching pull-on pants (about $165). Agnès B. blue shirt. Agnès B., NYC, Los Angeles. Go Linen for L'Zinger white shirt and pants. Henry Lehr, NYC; Ruth Shaw, Baltimore; Go Silk Store, San Francisco. Details, see last pages.

Patrick Demarchelier

Surfacing in a new light: classic blue cotton boxers—*this page*, belted ov[illegible] cashmere "unn[illegible] shirt" and Loll[illegible] cotton "union [illegible] Boxers, about $12, from Brooks Bro[illegible] Malo Tricot sweater, about $398. Serge et Real, Quebec Canada. . . . The essence of relaxed style—a bare, soft silk "vest" over full silk drawstring "pyjamas," the charm of white on pale pink, *opposite*. Top by Mary Green, about $39. Enelra Lingerie, NYC; Gazebo, Northampton MA; The Lingerie Store, Nashville TN; Underthings, Chicago; Satin & Lace, Edina MN; Macy's, San Francisco. Go Silk for L'Zinger pants, about $155. Mid-May at Henry Lehr, NYC, Connecticut; Knit Wit, Philadelphia; At Ease on Sunset, South Miami FL; Pierre Lafond, Santa Barbara CA; Go Silk Store, San Francisco. Details, see next to last pages.

Patrick Demarchelier

Pure delight—the mix of color and pattern, *left*: Floral rayon shirt by Brookoff & Mahler for FDR Drive, NYC. About $150. Men's striped cotton shorts, Polo by Ralph Lauren. About $50. Polo/Ralph Lauren, NYC, Houston, Beverly Hills and Sacramento CA. Silk knit turtleneck sweater by Go Silk for L'Zinger. About $135....More delight—pretty colors, pretty prints, *right*: the flowered silk scarf holds back hair, and the Brooks Brothers boxers—with a tiny bow in the back—are all the "clothes" you may need. Liberty of London scarf. ...*Beauty Note:* When this much skin is revealed, *right*, one of the best ways to keep it in good condition—Clarins' Revitalizing lotion. Details, see next to last pages.

Patrick Demarchelier

bright ideas

s u n / s c e n t / s k i n

Bright and bare and all-out terrific: the swimsuits on these ten pages. Cool colors. Hot colors. Dynamite shapes. Sleek. Strong. Body-defining. Also part of the story: new ways to think about summer-revealed skin, new thoughts on fragrance. Any way you look at it, a moment devoted to pleasures of the body...

Irresistible sherbet pales, perfect shapes.... *From the left:* The classic tank suit in pale-pink spandex/nylon. Leslie Samuel.... The crisscross-back stretch maillot, from di Laura Urbinati. ...Carioca's Lycra camisole tank suit.... The cross-strap suit again, this time in pale peach.... Newest fragrance idea from Estée Lauder—Knowing. Details, stores, last pages.

Patrick Demarchelier

key idea

...giving skin the right degree of sun protection from the start. Whatever else goes on later—swimsuits, summer-bare clothes, even fragrance (see below for the new possibilities), that's the first priority. No room for excuses—SPFs appear on everything from hair mousse to lipstick to moisturizer, in addition to expanded sun-protection collections with products for every skin type

What's next under the sun? A good bet—fragrances with their own SPFs. It's a logical next step now that fragrances have become sun-safe. Ingredients that once produced phototoxic reactions have been eliminated or desensitized. True of bergamot (a small inedible citrus fruit whose rind yields a zesty essential oil)—previously the chief culprit, it's now harmless in sunlight.

Says one expert: "Fragrances are basically oils that can be absorbed by the skin. Changes in pigment (through tanning) can change the balance of fragrance. This makes creating fragrances for life in the sun very interesting."

Sign of the times Down Under: On Australia's popular Bondi Beach, there used to be a booming business in tanning oil—which was hosed on eager bodies. Today, that's changed; they're selling sun protection—with all degrees of SPF.

different guises...

Also changing: the many forms and shapes fragrance can take. There are highly portable (perfect for the beach, vacation packing) solid fragrances disguised in small compacts or as jewels. ...New oils spray on dry and leave behind a provocative trail of scent. Ditto for powders that dry to a delicate matte finish or liquids that dry to a powder finish—both especially pretty on exposed summer skin. And to keep things light in summer—whispery, milky veils of fragrance that soothe skin....Head start for fragrance: the new world of hair products—everything from shampoo to hair spray—enhanced with a particular fragrance and designed to deliver subtle effects. Most subtle effect—from scented soaps....Practical applications: fragrance should always be the first thing you put on; clothes come second (the latter, no matter how summer-thin, create a barrier that keeps scent locked in)....Where to apply? Conventional wisdom proves out—the pulse points are still locations of choice. Maximum scent with minimal application? In summer, spray fragrance on bare legs. Fragrance, like heat, rises...and sends its message.

From any angle—sleeker shapes, intriguing bareness, points of interest. ... The sleekest suit, *near right,* Speedo America's scoop-neck nylon/Lycra tank. About $40. And, in chartreuse, the lattice-back spandex/silk maillot, from Andre Van Pier. About $120.... Silky finish for bare skin—Christian Dior's Poison Perfumed Body Cream. These twelve pages: Hair, Ronnie Stam; makeup, Brigitte Reiss-Anderson. Details, stores, last pages.

Patrick Demarchelier

The bottom line—bare, barer, barest! *From the left:* bikini brief of nylon/spandex by Gottex, about $40; spandex thong, by Giorgio di Sant'Angelo (with two tubes and a tank top), about $250; and the tiniest orange slice—Diva Fashions' Antron/Lycra thong, about $32....New Cacharel line on fragrance—provocative Loulou. Details, stores, last pages.

Patrick Demarchelier

Super sizzle . . . super new sun gear. Carioca's bare Lycra camisole suit in citrus yellow and orange (about $38 each); hot-color Lycra racing caps (Andre Van Pier, about $85 each); colorful diving watches *(this page, from top,* Breil; Tag-Heuer; Fossil Collection; *opposite page,* Swatch) . . . . Super-smart control for hair in summer —a slick of Hair Style Gel, lightly scented with Calvin Klein's Obsession. Details, stores, last pages.

bare facts

...It isn't only on the beach (and on these pages); bareness is an idea that prevails everywhere this summer. The most appealing looks are often the most revealing. The premium—on a body that's toned and in shape, and on skin that's equally well cared for. Meeting that demand: the proliferation of new spa treatment lines and successful at-home adaptations of facials, body "facials," massages, and more...

s u n / s c e n t / s k i n

Double exposure: hot update on the two-piece suit —Giorgio di Sant'Angelo's wrapped camisole top, bare bikini bottom in brilliant fuchsia spandex. About $250. . . . Updated skin smoothing—Coco body lotion from Chanel. Details, stores, last pages.

Patrick Demarchelier

scent match

BY SHIRLEY LORD

More than ever, among fragrance-makers, the emphasis is on getting you to regard fragrance as something to spray on to add to your sense of yourself, to do the trick of adding charm . . . just as an accessory—a jewel, a scarf—can. Can fragrance do it? The answer has to be: if you *think* so. Forty million olfactory factors are constantly at work in your nose, flashing messages to your brain. Research released at the Third Recontres Internationales de la Parfumerie in Paris indicates that the logistics of women's lives definitely play a part in what scents they choose to wear; that, for the first time, women believe the fragrance they wear to work isn't necessarily what they want to wear to dinner. The world's expert perfumers agreed: while fragrance should remain "mysterious" . . . "ambiguous" . . . and suggest different aspects of personality, the time, place, and occasion are now also factors to consider when formulating the scents of the future.

	FLORAL Choose your bouquet . . . complex or simple	**GREEN/ WOODY** Fresh, sparkling, fern and forest	**ALDEHYDIC** Smoky, powdery, plenty of pow	**ORIENTAL** Mysterious, memorable, exotic, erotic	**CHYPRE** Unusual combinations of flowers, plants, moss	**MODERN** "Created" essences, different and new
EARLY A.M. Wake-up call for skin	Some like it hot— with Chloé's (shower/bath) Gelée	Early-bird alert: Armani for Women Body Creme	"Underpinning": silk, via Calandre's Body Lotion	Exotic breakfast bouquet: Deneuve (from jasmine to myrrh to musk)	Daybreak in a forest: Cachet by Prince Matchabelli	Smart "layering": Colors de Benetton Shower Gel and Lotion
BEACH Toned, soft, protected skin; safer, prettier than a tan	"Avant sun," treat your body with Les Plaisirs de la mer by Nina Ricci	Fragrance with protective moisturizer: Polo by Ralph Lauren, SPF 4	A bikini plus: Classic Sport Silkener by Lauren	First, an SPF: next, Opium Body Oil Spray	Fine, smooth: Valentino's gold-flecked Body Cream	Splash down with Jean Naté Concentrated Spray
BOARDROOM The right scent, the right power prop	Unobtrusive charm: Jontue by Revlon	Cool, one-of-a-kind classic: Norell by Norell	Interesting undertones that stay: Aviance by Prince Matchabelli	The spice is subtle: Coco by Chanel	A rare mix: Ciao, from Houbigant Paris	Mark of distinction: the new Gem by Van Cleef & Arpels
EN ROUTE Traveling fresh with new portables	Guerlain's L'Heure Bleue, in first-class *atomiseur*	Fragrant fresh-up: Eau de Givenchy *savon* in a bright blue box	Hotel into home, with Loulou: new, from Cacharel	Jet lag? Not with Elizabeth Taylor's Passion	Liz Claiborne's (refillable) Perfume Spray lasts through the trip	Traveling spark: Prescriptives Calyx "oval" (fits in palm) purse spray
EATING OUT Go easy: scent can annihilate taste	Return of the great floral: Quelques Fleurs, Houbigant Paris	Charlie Go Lightly All Over Body Mist, all you need	Four stars: Eau Sauvage Extrême by Christian Dior	Dinner, better than lunch: Obsession by Calvin Klein	A stylish companion: Gucci No. 3	True Italian brio: Fendi Eau de Toilette
LATE P.M. Alone or together fragrance— the best accessory	A new and haunting Paris Fleur de Parfum by Yves Saint Laurent	A very "grown up" green: Aliage by Estée Lauder	Snow-white silk from Hermès: Silky Perfumed Powder, for after dark	Made to go dancing: Bijan for Women	Try a new identity: Miss Dior by Christian Dior	Add shimmer, add silk— with Oscar de la Renta's new Caressing Body Emollient

Matching the easy mood
of summer: a thoroughly
easy style of dressing.
As simple, as charming as...
thin ribbed white
cotton "bicycle" shorts;
silk crew-neck top.
Lollipop shorts. Go Silk
for L'Zinger sweater.
...*Fragrance Note:*
"Easy" in fragrance terms:
a skin-treating moisture
lotion that smooths/scents
all at once. Two classic
choices: Shalimar Perfumed
Body Lotion from
Guerlain; Oscar de la Renta's
Body Lotion Activée.
Details, stores,
last pages of this issue.

Patrick Demarchelier

Real summer pleasure—cool, uncomplicated easy-evening dressing. *This page:* The charm of a soft skirt at night in dotted silk chiffon, a soft cotton shirt in contrasting dots. Agnès B. skirt, about $225, and shirt, about $90. At Agnès B., NYC, Los Angeles....And perfect summer pants dressing, *opposite:* small bare top, pyjama-easy pants—all in crisp white silk crepe. Sonia Rykiel top, about $130, and pants, about $695. Sonia Rykiel, NYC, Manhasset NY, Palm Beach FL, Dallas, Houston....*Beauty Note:* Perfect summer makeup—paler, softer. *This page,* Christian Dior's Azalea lips; eye colors from the Pansies palette. Hair, Ronnie Stam; makeup, Brigitte Reiss-Anderson. Details, last pages.

Patrick Demarchelier

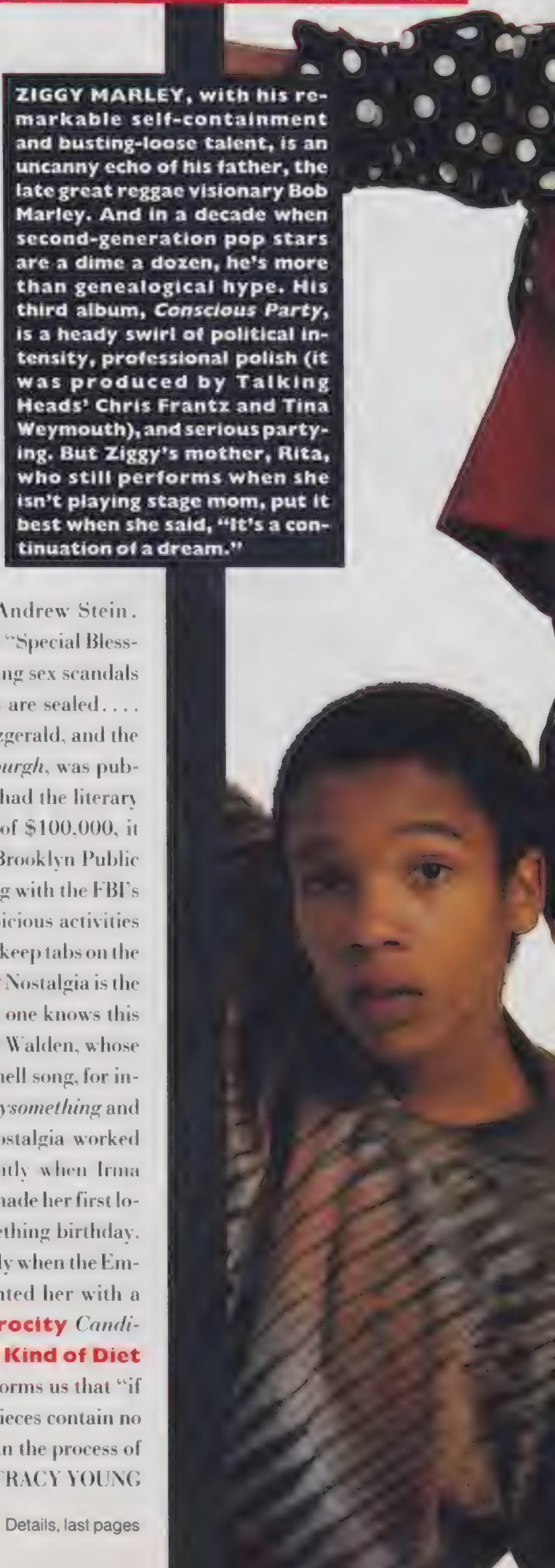
pretty ideas

People are TALKING about...

What If A successful political campaign depended on something more substantial than the size of the kitty? . . . Broadway attempted to do something original, instead of a musical version of *Carrie* and, soon, a musical of *The Graduate?*. . . Tolstoy was wrong to write that "Every unhappy family is unhappy in its own way." As *Blue Blood*, Craig Unger's new bio of Rebekah Harkness, makes clear, the rich, degenerate families we keep reading about follow a simple formula of sex, drugs, and contested wills. . . . **Love Hangover** Addiction is the catchall concept of the moment. and a new book called *Looking for Love in All the Wrong Places* tells us that one in twelve Americans is addicted to sex and romance. (What's the telltale sign of a "love addict"? A foolish grin that won't go away?) People involved in dependent or otherwise destructive relationships are, no doubt. a lot like junkies. but Americans' basic addiction is an insatiable craving for self-help books. . . . **Tattle for Tots** Baby mania has become so pandemic that kids are showing up in even the most jaded gossip columns. like *The New York Post*'s "Page Six," which recently reported the blossoming friendship between Andrew Giuliani and Ben Stein, the two-year-old sons of U.S. Attorney Rudolph Giuliani and NYC Council President, Andrew Stein. . . . **Sticky Fingers** Kenner Products of Cincinnati has a line of dolls called "Special Blessings" that clasp their hands in prayer with the aid of Velcro. Given the ongoing sex scandals among TV preachers, the Velcro could be put to much better use. Our lips are sealed. . . . **The Son Also Rises** We're always eager to discover the next F. Scott Fitzgerald, and the latest contender is Michael Chabon, whose first novel, *The Mysteries of Pittsburgh*, was published with great fanfare by Morrow. Is this book any good? Advance word had the literary brat pack divided; but when the publicity machinery kicks in to the tune of $100,000, it doesn't really matter. . . . **How Do You Spell "Un-American"?** The Brooklyn Public Library recently joined a growing list of libraries that have refused to go along with the FBI's "Awareness Program," which would require staffers to watch out for "suspicious activities among library patrons." Meanwhile, it should be easy enough for librarians to keep tabs on the G-men: they'll be the ones moving their lips when they read. . . . **Yesterday** Nostalgia is the predominant emotion among people who came of age in the 'sixties, and no one knows this better than TV musical director W.G. Snuffy Walden, whose great ear for the perfect, evocative Joni Mitchell song, for instance, has enhanced the appeal of both *thirtysomething* and *The Wonder Years*. . . . **Dirty Dancing** Nostalgia worked up a sweat at NYC's Lone Star Cafe recently when Irma Thomas, the "Soul Queen of New Orleans," made her first local appearance since 1966 on her fortysomething birthday. ("Take that, Diana Ross," she shouted happily when the Empire State Soul Club representative presented her with a charm.). . . **Worst New Language Atrocity** *Candidating*, as in "When she was candidating for her present position." . . . **Our Kind of Diet** The Stress Diet, published by Craig Russell of the Graphic Artists Guild, informs us that "if you eat something and no one sees you eat it, it has no calories. . . . Cookie pieces contain no calories. . . . Things licked off knives and spoons have no calories if you are in the process of preparing something."

—TRACY YOUNG

PEOPLE ARE SQUAWKING ABOUT...Describing oneself as a survivor because one has (a) recently kicked drugs, (b) recently divorced a politician, (c) recently finished writing a book or making a TV movie about said aforementioned tribulations....Crimes in denim—e.g., acid-washed, or riddled with industrial zippers.



ZIGGY MARLEY, with his remarkable self-containment and busting-loose talent, is an uncanny echo of his father, the late great reggae visionary Bob Marley. And in a decade when second-generation pop stars are a dime a dozen, he's more than genealogical hype. His third album, *Conscious Party*, is a heady swirl of political intensity, professional polish (it was produced by Talking Heads' Chris Frantz and Tina Weymouth), and serious partying. But Ziggy's mother, Rita, who still performs when she isn't playing stage mom, put it best when she said, "It's a continuation of a dream."

Ziggy Marley (center) and the Melody Makers: brother Stephen, fifteen, (far left); and sisters Sharon, twenty-four (top left), and Cedella, twenty (top right).

Ruedi Hoffman

He's gone a couple of rounds with Madonna and duked it out with the press. So it's easy to forget that Sean Penn is one of the best actors of his generation. But give him a minute to explain....By GRAYDON CARTER

Look deep into the soul of Sean Penn's eyes—if you can get within an outstretched arm's length of them—and you will see a young man both terribly brazen and slightly frightened of a life that seems to be getting away from him. I feel fairly free to make such a sweeping statement. You see, we first met four years ago, when we chatted for an hour or so. We saw each other again, earlier this spring. You might say our great friendship goes back four years. In show business, where immediate, surface friendships are rampant, a bond such as we share is a rare bird indeed. I really can't see how anyone could know him better, or be in a better position to comment upon his present character and public standing.

Our reunion this spring was a typically awkward one. Penn, of course displaying none of the churning emotions he felt upon seeing me again, merely nodded his head in my direction, and I did same. To the untutored eye, it would have appeared to be the meeting of two near strangers—a series of stiff hellos, silences, and his feigned inability to remember my name. But ours is an association that does not require the lame trappings of most "friendships"—the hearty handshakes, the daily correspondence, the exchange of Christmas gifts. I don't think I have to put too fine a point on it. We are *that* close.

Penn looked about four years older—(twenty-seven), which seemed about right. His small mouth and flat, sturdy face are still an effective sort of canvas for his line of work. Like almost all other actors his age, Penn's offscreen mufti is an uninspired hodgepodge of working class clothes, black shiny pants, cheap black loafers. In an age of talky annoyances (Judd Nelson comes readily to mind), Penn is refreshingly, engagingly, taci-

turn. This whole generation of actors may take itself far, far too seriously; but with Penn, it's worth the trouble. He is thoughtful and deliberate in his speech, appealingly shy, the possessor of a disarming wit.

His brindle-colored hair had been cut short for his next role, opposite Michael J. Fox in *Casualties of War*, a story set in Vietnam. It is being directed by Brian DePalma, which means that it will be filled with much crowd-pleasing gore and mayhem. It will also entail Penn's living for four months—with a two-week seventh-inning stretch in the middle—in Thailand and away from his off-again, on-again wife, Madonna. In the film, Penn will play the Lou Gossett-Tom Berenger-Brian Donlevy role of tough sergeant. To look the part, he has been lifting weights; and like all men who begin to increase the size of their upper arms, he has taken to wearing short-sleeved shirts even in cold weather. On his left forearm is tattooed a Chinese character that he says represents "inner strength"—and God bless him, he *does* see the irony in having an outside indicator of inner strength.

Although Penn is lean by nature, he has added ample weight for the part, which he will later strip off by running and punching out photographers. And with the kind of tiresome attention to researching roles and changing body physiology that young, overly intense actors—and Penn in particular—are known for, he is also having some temporary dental work done to make his teeth look unpleasant. He will undoubtedly look as different in *Casualties of War* as he did in *Taps*, *Fast Times at Ridgemont High*, *Bad Boys* (he still has a wolf's-head tattoo on his right arm from that part), *The Falcon and the Snowman* (there he inserted wires into his nostrils, a painful process that made his nose spread wide), and *At Close Range*. (Not enough people saw *Shanghai Surprise*, the one film he made with his wife, to develop an accurate consensus of what he actually looked like in that movie.) Despite the camouflage, there are bits and pieces of Sean Penn buried in each of these roles. His Henry *(Continued on page 338)*

sean penn *pulls no punches*

beauty and béart

Hans Feurer

Emmanuelle Béart—the most romantic French actress of her generation—says we live in a time of images, a time when other people think for us. And nobody thinks for Béart. By G.Y. DRYANSKY

Among the latest generation of French actresses, Emmanuelle Béart stands apart. Others make careers of being quintessentially real. Onscreen, they seem streetwise; on the street, they would never turn your head. Béart's fan letters, on the other hand, say "Thank you for making us dream."

Since her international success in *Manon of the Spring*, in which she played a goatherd with the ethereal mien of a nymph, her face has been in countless magazines; in France, she has become nearly as well-known as her father, Guy Béart, the celebrated chansonnier. Yet, she says, "I haven't found my place here," and you can understand her anxiety. That face, with its delicate features, porcelain-blue eyes, a nose of the sort to which so many surgical noses aspire, is perfectly beautiful—and nowadays, in Paris, perfect beauty risks rejection as bourgeois, boring, dumb.

It takes one conversation with Béart to realize that this twenty-two-year-old woman is none of the above. Bourgeois? Her mother's family has noble blood, and if she aspired to anything as a child, it was to be "a princess." Boring? Béart was kicked out of five schools: once for kissing a boy in class, once for shouting "*Merde*!" in the face of a teacher who pulled her ear. Dumb? Béart has a baccalaureate degree in literature with *mention bien*, the equivalent of *cum laude*, and is an avid fan of German writers, from Goethe and Hesse to Stefan Zweig.

The epithet she prefers in taking her distance from her streetwise peers is "romantic." If her own age group is not especially romantic, she is betting that the next generation will be. Until then, she intends to avert the danger of being one of a generation of rapidly expendable screen presences.

"When you do movies, you get a lot of media attention. You do a successful movie, you're up there, and the attention can last for a year. And then you do a less successful one, you're down, and they say you are worth nothing. All this happens, and you haven't even had the chance to act."

Hard work, the work of learning her profession, is Béart's recourse. Back from four months in the United States filming *Date with an Angel* opposite Michael Knight—a movie that did not get much notice—and with two new French films lined up, Béart is rehearsing for a run of Marivaux's *La Double inconstance* at the Théâtre de l'Atelier. The theater, she believes, is where an actress best learns her profession.

Theater offers an actress the opportunity to test and perfect her reactions, says Béart, while film amounts to "moments stolen from you" by the director. Béart doesn't object to being directed, even pushed around by a director driving her to give the best performance she has in her. Nevertheless, refusal to submit to others has been the theme of her life.

Béart was brought up in the South of France by her divorced mother, a former model with the temperament of a "May 'sixty-eighter," as her daughter describes her. She allowed Emmanuelle to go to Canada as an au pair at fifteen. On the train to Paris, before boarding the plane *(Continued on page 340)*

beauty and béart

Details, last pages

"At fifteen, I realized I was never going to yield to anyone else's will"

GAUGUIN'S wild kingdom

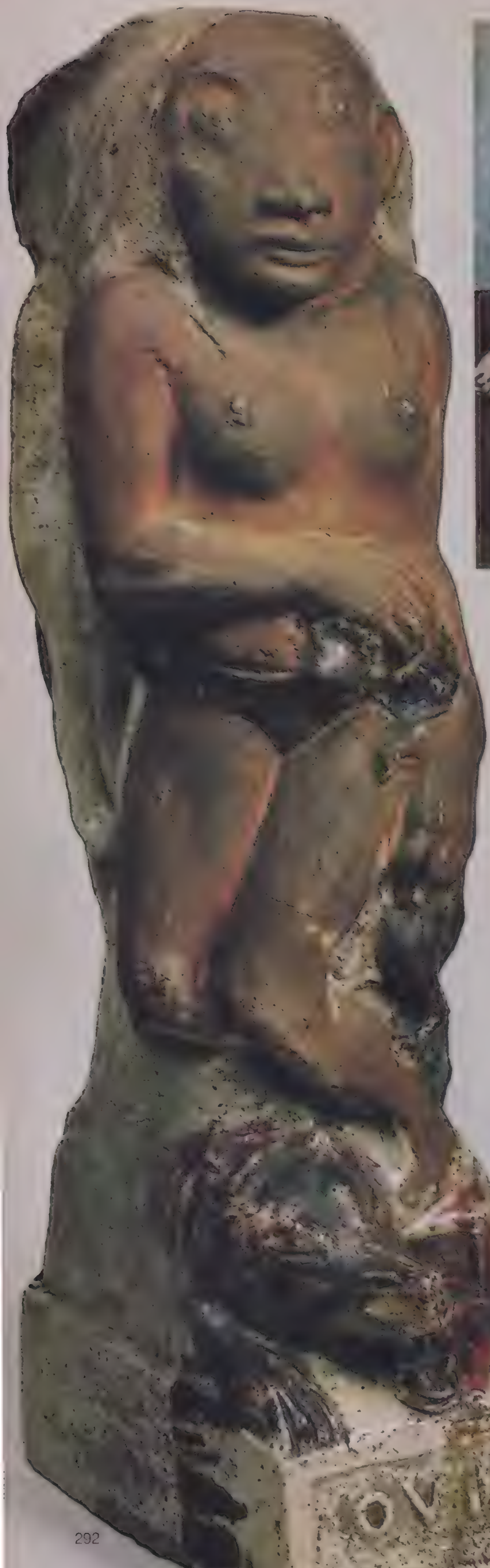
Paul Gauguin was more savvy than savage—a man of sophisticated sensibility, and one of the key influences on twentieth-century art. BY BARBARA ROSE

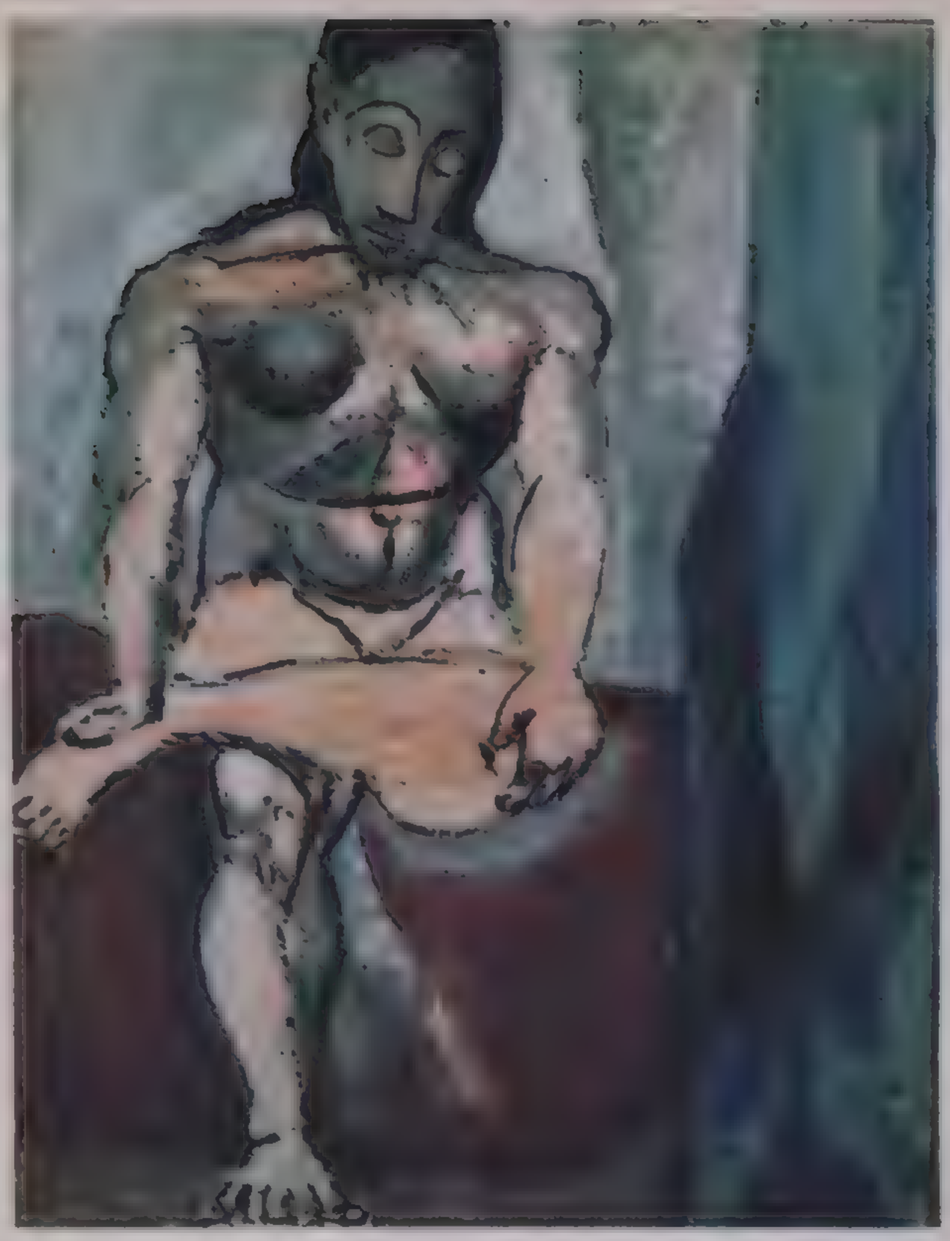
"Once upon a time the wild animals, the big ones used to roar; today they are stuffed," Paul Gauguin wrote in his memoirs. Casting himself as the last of the untamed tigers, Gauguin became legendary as a self-proclaimed savage. Going native in the unspoiled tropical paradises of the Caribbean and the South Seas, Gauguin identified with the "noble savage" whom philosopher Jean-Jacques Rousseau had proclaimed superior to civilized man. "The fact is," Gauguin wrote with typical bravado, "I *am* a savage. And civilized people have a presentiment of this: for there is nothing surprising, disconcerting in my works if not this 'savage-in-spite-of-myself' aspect. That is why what I do is inimitable."

Gauguin's going native antedated the Fauves' and Cubists' discovery of primitive art by several decades. His sculpture—the stoneware and painted ceramics influenced by the pre-Columbian sculpture he remembered from his childhood in Peru, and the wooden reliefs he based on the intricate Maori carvings he saw in New Zealand—were included in the retrospective exhibition in the 1906 Salon d'Automne, three years after his death. Apparently, they had a profound effect on Picasso. To acknowledge this critical influence, Gauguin's "Oviri," an imaginary idol probably based on Javanese art, was included as a source for the primitive nudes of "Les Demoiselles d'Avignon" in an exhibition *(Continued on page 292)*

Details, last pages

Gauguin the dreamer, *left*, in "Self Portrait with Idol," 1893, and in an 1890 photograph. At *right*, the wooden "Mask of Teha'amana," Gauguin's thirteen-year-old Tahitian mistress.





Primitive passions: Gauguin's undulant "Oviri," 1895, *far left*, whose pose was borrowed from Javanese art, had a critical influence on Picasso's groundbreaking "Les Demoiselles d'Avignon"—a study, *near left*. Gauguin's "Parau na te Varua Ino" (Words of the Devil), 1892, *right*, was inspired by Tahitian superstition.

(Continued from page 290) last winter at the Musée Picasso in Paris. Matisse, too, was inspired by Gauguin, adopting his concept of painting as fundamentally decorative and symbolic rather than realistic, his flat, patterned shapes, his curvilinear arabesques, and his sun-filled, radiant colors.

Clearly, Gauguin was a key influence on twentieth-century art. Now, in the first Gauguin retrospective in nearly thirty years, Washington's National Gallery of Art, together with the Art Institute of Chicago, has assembled a genuinely comprehensive collection of Gauguin's art, including his sculpture, drawings, and prints, that permits us to assess his contribution fully. Interestingly, the work that looks truly singular today is not his painting but his sculpture, monotypes, woodblock prints, and illuminated manuscripts. Gauguin's sculptures and woodcuts were unique in their time. Their expressionistic distortions of the body, and their low, incised wood carving—recalling Polynesian decorated paddles—provide precedents for both Brancusi and the German Expressionists.

Gauguin dramatized his unconventional life in *Noa Noa*, the famous account of his years in a jungle hut with the topless child brides in his paintings

For years, Gauguin's art has been overshadowed by his unconventional life, which he himself dramatized in letters, articles, memoirs, and in *Noa Noa*, the famous autobiographical account of his life as "a civilized savage" living in a jungle hut with the series of topless, sarong-clad child brides we see in his paintings. *Noa Noa* (the title means "fragrance" in Polynesian) reads more like a Club Med brochure than a factual autobiography, but apparently Gauguin exaggerated the exotic because he intended it to be a best-seller. His fanciful descriptions of life in the "House of Pleasure," as he named the hut he decorated with erotic carvings, murals, and hand-made furniture, must have seemed a dream come true to *(Continued on page 343)*

Details, last pages

D'où venons-nous

MEN & their children

Today's most heartfelt love stories are not about men and women. If you're looking for passion, listen to the way men talk about their kids. By JAMES KAPLAN

Times change. Fast. Consider fatherhood. Within clear memory are the *Saturday Evening Post*-cartoon days of the anxious dad-to-be pacing the hospital halls while mysterious rites occurred inside a white-tiled room with swinging doors. When the rites were over, the little bundle was presented to the proud papa, who kissed it and his exhausted bride before hurrying back to his job to hand out cigars.

Little did we know it, but when the warrior/hunter/food-gatherer went off to Vietnam and never came back, that stereotype would disappear, taking with it the patterns of ninety thousand years of human history. The absent dad, the aloof dad, is gone; the New Man is here, caring, sensitive—and conflicted. The old ways die hard, and the messages are mixed. If our wives are pregnant today, our obstetricians may assure us that it's "perfectly O.K." for us not to be present at the birth: a lot of men feel squeamish about blood and pain. Meanwhile, our wives give us significant looks that say, Don't even think about it.

The culture strives, mightily, to keep up. In books, movies, and TV, a new character has appeared: the Hero Dad. Whether he's divorced (*Kramer vs. Kramer* or *The Good Father*), widowed (*Full House* or *Who's the Boss?*), rakishly single but oddly with child (*Three Men and a Baby*, *Rags to Riches*, *My Two Dads*), or merely freshly, glowingly Aware of His Role (Bob Greene, Dan Greenburg, Harry Stein), the New Father again and again comes to grips with, realizes the true nature of—even loves!—what has always been a woman's job. Thereby, he becomes the lead player in a noble romance, an exclusionary romance, a *Song of Roland* for our time.

In his new novel, *Only Children* (Morrow), Rafael Yglesias charts the territory. On the face of it, the plot is simple: the book follows two well-off young Manhattan couples as they rear their respective first children, both sons, through age five. But the farther one gets into this book, the more one sees that it's a remarkable document. For while the adults go through their usual adult dances—ambition and ambitionlessness, filial piety and the lack thereof, adultery and fidelity, psychotherapy—all this activity is plainly in the background. Up front are the growth and rearing of the children themselves, and in particular, the fathers' involvement in the process.

One of the fathers in *Only Children* plays Handel's *Messiah* on the stereo, over and over, just before and after his son's birth: "For unto us a child is born." Plainly, a new kind of love *(Continued on page 296)*

SEAN BEAN (*left*) **is a sterling example of the rugged Yorkshireman—hardly a candidate for besotted fatherhood. A former welder, Bean played a motorcycle-driving Romeo in the Royal Shakespeare Company's leather-clad staging last year, and this month he'll be making palms sweat in the movie thriller *Stormy Monday*. (He plays a Newcastle jazz buff who gets involved with Melanie Griffith and runs afoul of Tommy Lee Jones and Sting.) But at the moment, that's beside the point. When we met at his house with his baby daughter, Lorna Holly Romany Catherine, and her mum, the actress Melanie Hill, we drank tea and the conversation turned to baby care. After conferring with Melanie, he said that he did 45 percent of the job of looking after Lorna: "feeding, changing her nappies, and making her laugh."**

Eamonn McCabe

James Kaplan *last wrote for Vogue on Tom Brokaw.*

Rafael Yglesias (above), whose new novel, *Only Children*, explores the ways in which children remake their parents' lives, detects "a stink of nobility about fatherhood these days. It isn't noble," he says, "just right."

(Continued from page 295) is being heralded. In the world of this book, the most ardent romance is not between men and women but between men and their children. Yglesias' exhaustively graphic interlocking narrative goes inside the heads of the characters (including, as soon as they're sentient, the two little boys) to give us every conceivable detail of the process of child-rearing: third-trimester pregnancy, Caesarean and vaginal delivery, colic and changing diapers (in real time!), play, language development, socialization, intelligence tests, private-school applications...even Suzuki violin lessons. Yet the ultimate points of view are those of the two fathers, and the book gets its biggest charge from their discovery of fatherhood.

True, this isn't Everyfamily. These are Manhattan yuppie couples shortly before the stock-market crash. A lot of kids out there in America still just kind of grow up, while their fathers (and now, more and more, their mothers) bring home the paycheck. Yet Yglesias' portrait doesn't have the feel of an aberration.

Rafael Yglesias published his first novel at sixteen, and dropped out of school shortly afterwards to become a full-time writer. He's thirty-four now, and he has a second job: he's a husband and the father of two little boys, to whom *Only Children* is dedicated. On a recent weekday morning, in his Greenwich Village office, the tall and genial Yglesias considered the question of how this generation of fathers is different from all others preceding it.

"Fathers used to be responsible for providing money and wisdom—not care," he said. "Now, if a father is not involved in caring for the child, he's *aware* that he's not. There's a cultural expectation of what fatherhood is and a presumption that it's good for the child.

"But the thing about men is that we always have to brag about what we do. I have a lot of sympathy with the feminists who say that if men menstruated, every thirty days there'd be a national holiday. All right, the culture has changed to the point where it's O.K.—it's even kind of manly—to change a diaper. Look at *Three Men and a Baby*. But when a man changes a diaper, he feels compelled to let everybody know about it. No woman has ever bragged about changing a diaper.

"Men's involvement—and their sounding off about it—has caused child-rearing to become sentimentalized to a certain extent. Men's expectations about fatherhood are so great that often the reality is a big letdown. There's a stink of nobility about fatherhood these days. It isn't noble; it's just right."

In a remarkable scene at the end of *Only Children*, one of the young fathers goes to the park with his now five-year-old son and with his own father, to teach the boy how to ride a bike. The grandfather, who has failed in business, keeps interfering, trying to get the grandson to ride more slowly, to be more careful.

"The better you become," he lectures, "the more likely you are to fall." Meaning that if you're good, you get careless. The boy gets nervous and falls. And the father, who has also failed in business but has steadied himself and learned from the experience, tells his son, "The better you are, the faster you go, the more sure it is that you won't fall. And if you do—"

"So what?" the son says. "I can just get back on and ride, right?"

"Right!" the father says. And the boy flies off in the wind and sun.

The world hurtles on; each generation must find its own balance.

Romeo & junior

Is this father-child romance the beginning of a social revolution? And why does it make women so uncomfortable? Vogue asked ETHEL PERSON, M.D., to comment on the hottest relationship around.

Ethel Person, M.D.: Fathers are just beginning to understand what mothers have known for years—the wonderful gratification and utter adoration a baby can give, and how it's possible to fall head-over-heels in love with your child.

Deborah Mason: *Does this mad love affair always lead to an exclusive commitment?*

EP: One of the complaints in the dual-career family is that, despite everything, the mother continues to be the parent whose concern for the child is perpetual and seemingly unconditional. Which means that even if the parents split the actual physical work, the mother still does the planning.

DM: *Doesn't her responsibility go beyond planning? Aren't we talking about a kind of devotion to the child that, it appears, fathers just don't have? A woman I know says that she thinks about her two-year-old daughter every working day—wondering what the child is doing, missing her. Her husband, who is a totally devoted father, doesn't. Is there a biological or emotional limit to the bond a father forms with his child?*

EP: Yes, but not by nature. I think a mother's greater preoccupation with her child is culturally rooted: she identifies with her mother and with the way her mother mothered her. If you grew up with a mother who made it her job to worry where you were all the time, what you were doing, you are more likely to assume that role with your children. It isn't a question of some crucial biological bond between mother and child. Men just haven't been conditioned that way.

Men also are not conditioned to continually gauge and mediate what other people are thinking and feeling the way women are. Carol Gilligan and Nancy Chodorow have discussed this point. This quality is a sex difference, and one that certainly comes into play when raising children. If men were encouraged to mine this quality, it might be an important factor in changing their love affairs with their children into marriages.

DM: *Now that fathers are getting in on the act, will child care become a fast-track value?*

EP: I think parenting is respected now, but as an abstract concept. The day-to-day grind of it is a whole different question. One of the funniest things to see is when a man acts maternal—no, "maternal" is absolutely the wrong word, a man acts *parental*—and does something for his child that is considered routine for a woman to do, like change the baby's diaper. People bend over backwards telling him what a wonderful man he is; the assumption is that he is doing something heroic. With such reinforcement, he may come to feel that he *is* doing something heroic—which is surely not the way to change society very fast!

It's important to mention, though, that many of these new romantics are "born again" fathers—fathers who are starting second families and seeing their new babies quite differently than they did their original families. Also, maybe 50 percent of the fathers you see at the playground are divorced fathers. They've been pulled into fathering because the only time they can see their children is, of course, without the mother around. So willy-nilly, they become more one-on-one with their children than they normally might have; that's not the happiest way to get there. *(Continued on page 342)*

Oh, dad...

Ah, Shut Up & Change Her Diaper

"I was up and out of the house by 6 a.m., and I ran around all day. . . . I didn't get home until midnight.

"I walked in the front door. Susan was asleep in our room. Amanda was asleep in her room. I threw my coat on the couch and loosened my tie; I went in and looked at both of them.

"There's something about this that makes me feel. . . *complete*. It doesn't matter how nuts the day had been. It doesn't matter that I didn't get to make all the calls I'd scheduled for the afternoon. . . . It doesn't matter that all of this starts all over again in seven or eight hours.

"All that matters is that when I come home, this is waiting. It's a notion as old as mankind, and yet on nights like this, it strikes me like the newest and clearest vision on God's earth."—Bob Greene, *Good Morning, Merry Sunshine*

Fathers of Divorce

"Andy said goodnight to his father. Doug kissed him on the top of his head, and Andy withdrew to his room. Doug did not follow him in. Somehow, being with [his children] on a night when he was not supposed to be underscored his non-exclusivity. There were men who got to be with their children every night."—Avery Corman, *50*

Competitive Fatherhood

"I felt a little smug at that, because Jeff always liked my bath-giving better than Lila's. When Lila gave him his shampoo, one or both of them usually ended up yelling protests. But I knew what to say, authoritatively yet patiently, to coax him to keep his head tilted back so he wouldn't get water or suds in his eyes. I knew how to rinse his hair with the washcloth so water wouldn't stream over his face.

"I know how to do this, I said to myself as I soaped and rinsed him. This is my work."—Richard Cohen, *Say You Want Me*

THE PICASSOS

Living well, still the best revenge: Claude and Sydney Picasso, on the banks of the Canal de l'Ourcq in the Bastille section of Paris. Claude's jacket: NYC Fire Department standard issue.

paris modern

STYLE WITHOUT GILT

The Picassos. The Garoustes. The Castelbajacs. These sparkling couples move with "the limousine generation" but in their own way. And Paris wouldn't be the same without their subtle, vital presence. By G.Y. DRYANSKY

Sydney and Claude Picasso, Kate and Jean-Charles de Castelbajac, and Elizabeth and Gérard Garouste bring to mind a billboard slogan in Paris that goes, "Life is your film." The idea of life as an art form is an old one in Europe. It dates to when the *rentier* class made living elegantly their goal, to when a career was the blight of those who needed to earn money. It's a decadent notion, no doubt about it. Yet, in the right dose, such thinking saves people from various monomanias.

The Picassos, the Castelbajacs, and the Garoustes might be called the first of the post-glitz generation, a new wave of style *and* substance. The forces of the 'eighties were grasping, exhibitionistic; these six are unstudied, intriguing. Of course, they do not hurt for money, but neither do they burn for more. Their faces are known to paparazzi, yet their public sorties seem just a tonic for veiled lives. They go their own way quietly, privileged, but no more so than some people whose striving has twisted their lives.

A love of contemporary art is one link among these couples whose talent and patronage are helping to shape the Paris scene: the Picassos and the Castelbajacs are friends and patrons of young artists; Gérard Garouste is one of Europe's most important painters, and Elizabeth is a noted interior designer. Another thing they have in common is strong marriages: nine years for the Castelbajacs; eight for the Picassos; and the Garoustes, married eighteen years, have been going steady since lycée. Finally, they don't simply fit their children into their lives, measuring out doses of "quality time"; they live for them.

Time for art. Time for children. Time for the civilized life that a relatively calm place like Paris can still offer. Such is the definition of privilege these days.

Claude and Sydney Picasso bring to mind the "golden couple" of American expatriates, Gerald and Sara Murphy, who befriended writers such as Hemingway and Fitzgerald. The Picassos confess that they have no *(Continued on page 301)*

Franco Fontana

Details, last pages

ALBUM
LA HUCHETTE

THE CASTELBAJACS

Yvon the Conservative
and Sydney the Liberal—
who dress, by her husband,
far left—in the studio
of their friend, artist
Jean-Charles Blais, above.

"For all his love of avant-garde art and the Sex Pistols, Castelbajac remains very attached to the past, to rituals"

(Continued from page 299) ambition—that is, career ambition—for themselves. Claude, the son of Pablo Picasso and Françoise Gilot, has been a professional photographer. Sydney, who was born in Wilmington, Delaware, has co-written a book on Mayan civilization and worked in museums.

Now, they spend their time immersed in the world of contemporary artists. Recently, the Picassos rented a vast loft near the Bastille which they lend to painters. More recently, Sydney has been devoting time to the Paris Opera's museum and library, full of precious costumes and sets that go back two centuries.

In Paris, the Picassos lead a "no-list" social life, as Sydney puts it. They see the Castelbajacs and the Garoustes and a handful of other friends, such as American painter George Condo, who now lives in their city. Sometimes, if, say, Julian Schnabel or Keith Haring is passing through, they give a small party in the loft, part of which is currently occupied by sculptor Laurent Baude. "Maybe we arrange a little concert," Claude explains, "or people come and dance around. Parties are difficult in our apartment." He is vague about the "difficulty," but it is clear that the Picassos make a point of keeping the place where they live almost exclusively for family use.

The couple has filled their flat, in the quiet Seventh Arrondissement on the Left Bank, with their collection of art and books. When they recently moved there, the books occupied a truck of their own. Anytime anything interests the Picassos, they build a reference library around it. They have shelves on the Mayans, shelves on a vast number of painters, and, of course, books upon books about Pablo Picasso. Of all the Picasso heirs, Claude says he was the one who spent the most time getting the estate in order, cataloging and reporting on the state of preservation of some seventy thousand art works. The task took eight years of Claude's life. His own share of his father's work came to two hundred *(Continued on page 303)*

Franco Fontana Details, last pages

THE CASTELBAJACS

Jean-Charles de Castelbajac, benign royalist: in his dining room, one finds a collection of antique flags but no dining table—a bourgeois invention; the Castelbajacs tend to eat in the kitchen. *Opposite above:* Kate with Guilhem, eight, and Louis-Marie, four; the rug is by Jean-Charles. *Opposite below:* Louis-Marie, slightly out of hand.

Franco Fontana

(Continued from page 301) paintings and a great number of drawings, graphics, and sculpture.

The Picassos were getting ready for a school vacation when we talked in the empty upstairs portion of the Café de Flore. Claude had just hired a sailboat to take them and their two sons on a trip around the Galapagos. "We never travel alone," says Sydney. "Since we began living together in 1977, we have never once been separated. Not once. We are always together."

The Picassos take big trips about four times a year, always when school is out, always with the children. They've been to Thailand, the Yucatan, and go frequently to New York City, where they may be called upon to rub shoulders with the "limousine generation," as Claude puts it. "You come out of a party and everyone is frantic. 'Where's my limo? Where's my limo?' I stick out my arm and along comes a yellow 'limo.' What is their problem?"

Gérard Garouste spent his childhood in a tiny Burgundian village, reared by an uncle, an eccentric stonemason. Elizabeth Garouste *(Continued on page 305)*

Details, last pages

PARIS MODERN

"Intimacy is not something these couples 'work on.' It comes and goes, an aspect of life..."

(Continued from page 303)
was brought up in Paris, where her parents own a fashionable shoe store. She and Gérard fell in love at lycée in Paris when she was sixteen and he was seventeen. They have been together ever since.

Gérard gets up every morning at six in the Garoustes' house at the edge of Normandy, puts on paint-stained clothes—and always a necktie—and starts to work in a stable that has been converted into a studio. His mythic landscapes and complex creatures are the fruit of what he calls "introverted experiments," in contrast to contemporary American painting, which he feels is "extroverted."

On most mornings, after the Garoustes' eight- and thirteen-year-old sons have boarded the bus to the local public school, Elizabeth drives an hour to appointments in Paris. She is in Paris nearly every day, now that her furniture-design partnership with Mattia Bonetti has become a successful enterprise—as Claude Picasso puts it, "a little thing that has become a big little thing." The designs she and Bonetti did for Lacroix's new couture salon have appeared in photographs all over the world. Their style is sometimes called consciously barbarous, mixing raw materials such as tree branches cut from the Garoustes' property with, say, carefully worked bronze.

For years, when Gérard's paintings were not selling well, Elizabeth supported the family by working in her parents' shop. Success came to them through a project they worked on together in the mid 'seventies: he did the murals and she the decor for the trendiest Paris discothèque of that decade, the Palace, and its adjacent supper club, Le Privilège. (Continued, page 342)

THE GAROUSTES

A life together since lycée: Gérard and Elizabeth Garouste at their house in Marceilly-sur-Eure. As always, Gérard wears a tie, his symbol of discipline. Bronze sculpture, *left*, by Gérard; mask, *right*, by Elizabeth.

Franco Fontana

THE GAROUSTES

Few rooms show their owners lives so well: above left, The Garoustes' postcards evoke, above, Gérard's interest, left, his work vexing to go off to a Paris gallery; opposite top, Elisabeth's horrible pastiches competing, opposite, with a tablescape. Right: the house on the edge of Normandy.

"Time for art. Time for children. Time for the civilized life that Paris can still offer"

By HOLLY BRUBACH

Every season Romeo Gigli brings his collection to a close with the same rousing, upbeat song, his theme—Chicago's 1972 hit "We Can Change the World." Like most revolutionaries, he has met with resistance. It is all of four years since he went into business designing his own line of ready-to-wear, and for much of that time he has been a prophet without honor in Milan, where he lives and works. The critics labeled his clothes "sad," "monastic," even "ascetic," "Japanese" (not intended as a compliment), and "*femminile ma nòn sexy*." He has been classified a minimalist, for lack of a better word: compared to the bold-shouldered, splashy-colored, lavish-looking clothes that now dominate Italian fashion, Gigli's clothes seem stripped to their essence. But minimalism has been around for years, and what he is doing looks startling, new rather than merely novel, ahead of our time and hard to ignore.

The Italians have, reluctantly, come around to recognizing Gigli as the star of the international fashion scene that he has, reluctantly, become. Every season, the other Milanese designers like Gianfranco Ferre, Gianni Versace, and the Fendi present their collections at the Fiera, an enormous white-tented convention center; every season, Gigli declines to join them. He wants his clothes to be seen in natural, rather than theatrical, light, on models who walk among the audience, not parade in front of it. He shows his collection at his studio, a long, narrow white loft up above a Renault garage on the Corso Como. The models walk purposefully down an aisle flanked by benches and shallow bleachers, never smiling or flirting with the audience, never twirling to show off their skirts. Unlike the mannequins in the shows at the Fiera, these girls are young and not as polished or sophisticated. They wear little makeup. The mood is tranquil and sober; the music, Mendelssohn's Italian Symphony. At the end of the collection, when designers customarily come out front to take a bow, Gigli stays backstage.

A bashful, soft-spoken man with impeccable manners, Gigli is either too modest, too discreet, or too shy to talk about himself at any length. Talking about him, his friends all say the same things: that he comes from "a very good family," by which they mean the aristocracy; that he loves women; that he cares deeply about the clothes he designs. He himself gives only the barest outline of his past: of his mother, an elegant woman who dressed in Dior and Balenciaga; of his childhood, growing up in Faenza, in Emilia-Romagna; of his father and grandfather, both antiquarians; of his education by tutors; of his family's expectations that he, too, would grow up to become a dealer and collector of rare old books. And Gigli believes he would have, had it not been for the fact that his parents died tragically while he was still young. Their deaths, which he refuses to discuss, prompted him to change everything in his life, he says, so as "not to remember." Some of the few memories Gigli allows himself, according to his *(Continued on page 340)*

The master himself, opposite. With a perfect example of Gigli signature style, left, from his new fall/winter collection.

Guy Marineau

In his own very quiet way, Romeo Gigli has emerged as the leading force in a new generation of designers proclaiming a different fashion sensibility

the MASTER of understatement

FALL: how does it look from here?

At press time, the European collections are in full swing; the American shows are about to begin. From this vantage point, how is the season ahead shaping up? What are the interesting differences? On these four pages, answers from seventeen key designers . . .

Symbol:
new softness
in a coat . . .
new coloring . . .
at Donna Karan

Bob Hiemstra

The designers . . .
NEW YORK:
Geoffrey Beene, Bill Blass, Carolina Herrera, Donna Karan, Michael Kors, Calvin Klein, Ralph Lauren, Ronaldus Shamask. . . . PARIS: Azzedine Alaïa, Jean Paul Gaultier, Christian Lacroix, Emanuel Ungaro. . . . LONDON: Rifat Ozbek. . . . MILAN: Giorgio Armani, Byblos, Gianfranco Ferre.

Starting questions: What's "new"? What's "classic"? What do the words mean in the context of fall?
Armani: The "new" in this collection—fabrics; new body-molding (but not stretch) materials . . . "Fashion news" is not part of my world. I aim for continuity, the production of pieces that will not date, that will still be glamorous in ten years' time. Beene: I never try to make a collection as "news." This collection doesn't make last year's look like "old news." What happens is an evolution, in the sense that a shape has evolved or in the sense that I'm trying to perfect a shape. I don't believe in change for change's sake. Byblos: The news is in new proportions . . . Our customers expect a new direction each season, although old shapes can be teamed with new to create a different look. Karan: "New" can be something that feels new. I'm designing all new fabrics that feel different on the body. Women have a lot of clothes already. What makes a woman buy something new? It has to be something she doesn't own; it has to have a reason. Klein: The words that come into mind when I think of "new" this season are: shape, ease, color, bold pattern. Kors: "New" can be something that makes what you already own look different. Lauren: Newness can be in shape, in color, in the way everything is mixed—adding a green suede vest to a suit can give everything a new look. Shamask: We're redefining the classics. We're updating with improved fabrics. A simple skirt is always a simple skirt, but if you put it in a velvet stretch fabric, it's a new way to look at a skirt . . . But classics—investment clothes—have to have a style to them, a point of view. They can't just be neutral. Sometimes, the change is in the fabric or color, length or proportion, and the juxtaposition of these makes a woman look "new."

What's the key piece in your collection? Armani: The jacket is my key piece. Beene: There are important new pieces. The jumper. The reversible coat. Ankle-length dresses at night. Ferre: The suit is still a must, but a woman also needs well-cut trousers. Gaultier: A main theme rather than one important piece—that of girls' boarding schools. Long, fluid shapes. Gigli: No single piece; it's the mix that's important. I'm trying to change the shape this season—dropped waistlines, wider sleeves. Herrera: There is no single most important piece. But the tuxedo looks are very important. Klein: I don't think there is one key piece in this collection. There is definitely a new emphasis on shape. Lauren: The key is the way it all goes together. Shamask: The popover dress—short and long. Ungaro: The dress—it is the most difficult to design. And a return to blouses and pants.

DAY

What is your base for day? Is it a suit? Or something else this fall?

Key players: Armani, Byblos, Klein. Armani: The suit remains the basic outfit. The bases—the jacket and the coat. Fabrics with Eastern opulence in casual, easy styles. Byblos: The base—pants. Very large, soft, pleated, with definite waistbands and high belts. The suit is still important, with short jacket, a soft shoulder line. Also: shorter coats with thigh boots and shorter bell-shaped skirts. Klein: Last season, the suit was key. Now the key is choice. And a new emphasis on shape. I love knitwear, chemises, soft suits. The suit with a difference in shape—shoulders are rounded, close to the body.

EASY STYLE

How would you define easy style this season? Can a suit be easy style?

Other views on day. Players—Kors, Lauren, Shamask—designers known for a more relaxed, often unexpected approach to dressing. Kors: New soft pants and a new jacket—a jacket that's shaped and shorter...The continuing presence of shirt-and-skirt dressing. A shirt that has enough presence to stand on its own...The coat as the starting point for a look; it doesn't have to be heavy, it can be tissue-thin. And I love the idea of a coat that's shorter and pops over everything—really a trim little jacket as your coat. What could be faster, easier? Lauren: Easy style this fall can be the swing of a soft new jacket over a cashmere sweater and pants. It's not just one thing. A suit can be easy style; it depends on how you wear it. Easy is a suit worn with a scarf at the neck, flat suede shoes, natural-looking hair, a shawl over the jacket. Shamask: Easy style can come out of the unexpected—a romantic velvet collar on a classic tweed coat. It can come through layering of different pieces, through unexpected design, slightly "off" color.

EVENING

Is evening as bare? As body-conscious? As "much"? Where's the decorative edge?

The players: Lacroix and Ungaro, symbolizing the fanciful side of dressing at night; Armani and Beene, a more low-key approach. Lacroix: Body definition is on the way out. Fluid shapes are coming in. Decorativeness in separate pieces—braided boleros, embroidered aprons over chiffon skirts. Ungaro: Draped forms as always, but more fluid. A move away from bareness toward a more covered-up but still erotic look. Armani: Always a contrast in shape between the top and the bottom. A fitted top combined with a flowing bottom or vice versa...Bareness is anti-sexual. One should only catch a glimpse of a woman's body...Decorative edge: rich embroidery in a glove. Ornament lies in the richness of fabric, the detail, the piping. Beene: Evening, for me, is not as austere this fall. The word is "charming." Bareness is implied. Body-conscious shapes continue. Introduction of the jumper over different tops, sometimes under a reversible coat. The new dress—ankle-length, small on top, with yards of material in a soft skirt. Decorativeness: in piping, linear coloration, plaid accessories at night.

Short or long?

Up or down? How *are* hemlines moving? After last fall's brouhaha, are short skirts doing a fast disappearing act? Not from all indications. Shorter lengths are still very much in evidence for day. But not mid-thigh short. This year, the length hovers around the knee. What's being added: new versions of longer skirts—narrow, shapely, key to new proportions. And there are more pants—designed to be "dressier" and more dramatic as daytime options. At night, watch for longer (mid-calf and ankle-length) skirts, and "reasonably" short ones.

Symbol: a new proportion—the close, small fit of a top, often a shorter jacket, and gentleness in a skirt . . . at Emanuel Ungaro

Bob Hiemstra

Patrick Demarchelier

summer is...

Summer is...freer, easier, most of the time. And on these fourteen pages, a variety of relaxed hot-weather looks. Starting with the most decorative...from Pour Toi, Milan's hot design team: '60s graphics, '80s style in unexpected tie-dyes. *Left*, red ruched-front top (about $180) over wrap-and-tie mini (about $160). Purple tights, about $70. All in cotton. Bloomingdale's; Serenella, Boston; Toby Lerner, Philadelphia; Torie Steele, Beverly Hills. ...All tied up, *right*. Trompe l'oeil T-shirt with waist ties over a pair of skirts, green tights. Top, about $224. Side-tie skirts: blue, about $130; purple, about $124. Tights, about $62. All in cotton/spandex. Ann Taylor, NYC; Toby Lerner, Philadelphia; Caron Cherry, Coconut Grove FL; Torie [illegible], Beverly Hills; Ruby Note. Fresh, sunny color, *left*—Elizabeth Arden's Moisture Shine lip gloss. Hair, Sam McKnight for Bonnie Galvin at La Coupe, NYC; makeup, Mary Greenwell. Details, more stores, last pages.

summer is...

Fast style, *left*, from Complice—the discreet charm of a little strapless sweater-dress! About $400. Bergdorf Goodman; Harriet Kassman, Washington DC; Stanley Korshak, Chicago....More one-step dressing, *right:* Laura Biagiotti's ribbed cotton "playsuit," with the shortest shorts, crisscross straps. About $670. Bonwit Teller; Mary Jane Denzer, White Plains NY, Westport CT; Carol Levitt, Locust Valley NY; Martha, Palm Beach and Bal Harbour FL....*Beauty Note:* Modern summer scent—Ombre Bleue by Jean-Charles Brosseau. These four pages: hair, Ronnie Stam; makeup, Brigitte Reiss-Anderson. Summer location: Barbados. Details, see last pages.

Patrick Demarchelier

barer

—on these four pages, some of the best—and the smallest—shapes of the season...

summer is...

Hot-weather dressing continues, *opposite*. Luciano Soprani's racy silk chiffon T-shirt (about $341), *upper left*, over crisp linen shorts (about $402). Vase necklace, Elsa Peretti for Tiffany & Co.... Special attraction, *upper right*, Mario Valentino's luxe ivory mini—in python! About $1015. Plus his silky ribbed tank top, about $225.... Bare-back sundress, *lower left*, in white cotton. Blassport by Bill Blass, about $100....*Lower right*: Frances Henaghan's easy jumpsuit in ivory washed silk. About $195.... "Dressed" enough for most summer evenings, *this page*, Mary Ann Restivo's silk/nylon off-the-shoulder top (about $140) and silk pants (about $230). Earrings, Elsa Peretti for Tiffany & Co. Location: Crane Beach Hotel, Barbados. Details, stores, last pages.

Patrick Demarchelier

Charles Ford

summer is...

Everything's coming up stripes... The shirt *(this page)*: French-cuff cotton broadcloth, by Ralph Lauren Classics, about $99. With Ralph Lauren Roughwear pleated cotton shorts, about $64.... The tube *(opposite page, top left)*: From a.b.s. California, in red, white, and blue puckered rayon, about $78. Over Patricia Clyne's white rayon matte jersey tank top, about $100.... The jacket *(top right)*: Gene Pressman and Lance Karesh for Basco's man-scaled striped cotton seersucker version, about $160.... Pants *(bottom left)*: Tapered linen, from Ronaldus Shamask, about $275; with matching Oxford striped shirt, about $285.... And striped Bermudas *(bottom right)*: Brooks Brothers' seersucker men's shorts, about $38; white cotton turtleneck, Polo by Ralph Lauren. Details, stores, last pages.

cooler

shapes, low-key colors, stripes...the elemental appeal of a few great easy pieces

Charles Ford

summer is...

Bare essentials...
The mini dress (*this page*): Perry Ellis' update in taupe silk/linen, about $350....
The crop top (*opposite page, top left*): From Mary Jane Marcasiano, olive cotton cardigan (about $210) and matching shell (about $130) over a high-waisted olive stretch canvas skirt (about $165)....
The body suit (*top right*): From Sisley, striped viscose knit maillot (about $28) under Benetton's pinstriped viscose blazer (about $145) and matching pants (about $76)....
Short shorts (*bottom left*): Go Silk for L'Zinger's silk boxers (about $120) and silk shirt (about $180). Lobo by Pendleton jacket, about $46....
Walking shorts (*bottom right*): From Byblos, taupe triple-pleated viscose/polyamide shorts (about $130) and cotton jacket (about $465). Watch, Ebel USA. These four pages: Hair, Tim Casey for Clive Summers, Olympic Tower, NY; makeup, Leanne Newton Alfieri. Details, stores, last pages.

summer is...

Walter Chin

VOGUE PATTERNS

Easing into summer... fabrics that make a real difference. Here, classic striped cotton seersucker in non-classic colors. And summer clothes that are easy to sew, easy to wear: a longer, softer skirt as an appealing nighttime option... or good-looking pants, another welcome alternative. Hot-weather finds, *this page*—striped cotton seersucker jacket with matching pull-on pants. Jacket and pants, Very Easy Very Vogue Pattern #7167. Fabric, Tandler Textile. Necklace, Elsa Peretti for Tiffany & Co.... The lightness of layers, *opposite*: two seersucker skirts paired with a cap-sleeve top. Skirts, Butterick Pattern #5736. Fabric, Tandler Textile. Top, Carmelo Pomodoro. These four pages: hair, Grey Zisser for Bumble + Bumble, NYC; makeup, Moyra Mulholland. Details, sewing information, last pages.

breezier nights,

laid-back days... in cotton seersucker stripes, cool washed silk

Modern approach to summer dressing—clean, pared-down shapes in a fabric that gives everything a different spin... this season—washed silk! Perfect summer fabric—ivory washed silk crepe de Chine—matched with a perfect summer suit, *this page*: unconstructed jacket, easygoing trousers. Jacket, Butterick Pattern #6327. Trousers, Butterick Pattern #6879. Top, Go Silk for L'Zinger. Fabric, Shamash and Sons. ...A nice change at night, *opposite*—the flirt of a fuller, longer skirt and a ribbed "cardigan" top. Skirt, Very Easy Very Vogue Pattern #9882. Top, Jean Paul Gaultier. Skirt fabric, Shamash and Sons. Details, sewing information, last pages.

Walter Chin

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works? New solutions. easy summer style: a "suit" in its simplest guises . . . at dinner: a long, soft skirt . . . off-hours: men's clothes with a woman's twist . . .

When it comes to summer—and the matter of style—the real conversation, often, is less about specific items of clothing than the way a woman wears them, puts them together, moves them around for different times. In a season of inevitably easygoing dressing, that personal sense—sense of direction—is what takes each piece a little further . . . and gives a twist to familiar dressing solutions.

Consider, for example, a summer suit: in this issue, a long striped shirt-jacket gives a short wrapped skirt, a T-shirt suit-dressing polish (1). In a heavy silk, with strong stripes and the ease of an oversized shirt, it's **a softer alternative to a traditionally structured jacket.** What pulls the look together: a strappy flat sandal, a corded necklace, a classic watch, a "dressed" (georgette) T-shirt—pieces that, at another time, would stand up to the most finished sort of daytime dressing. For the right woman, this easier kind of look could well become the warm-weather alternative to a strict suit.

There is something about summer that means a certain freeing-up, a desire for more "play" in a look, a more playful way of dressing: more color, a show of bare skin, an unusual jewel. This summer, that might mean an artist's bright clay bangles, a glow-in-the-dark "starfish" pin. **One way to heighten the sense of charm is wearing whimsical jewels in quantity:** laminated paper copies of grand Duchess of Windsor jewels (2), in this issue, get pinned on the front of a denim hat, piled on a blue work shirt in abundance, "tossed-off" for effect. At another time, for that sense of charm, you might plunk on a straw hat with an excess of fruit or flowers, or scatter handfuls of pink plastic flowers on the underside of a turned-up coat collar. **Where the style comes in: the consistency of ease—the tilt of a brim, hair just scrunched up beneath a hat, the very personal way you might turn up a collar.**

Equally effective: going the other way, taking the simplest clothes—a turtleneck sweater, a T-shirt dress—as foils for one outstanding accessory of quality. The real focus, in this case, becomes the accessory itself: be it a Barry Kieselstein-Cord (3) chunky gold and silver locket, one antique stick pin placed at a sweater neck, or a wide antique ivory cuff bracelet. The best pieces are generally strong, of a noticeable scale, worthy of real attention—again and again—which is the way you'll want to wear them this summer.

Off-hours, on a weekend, is when the real play—and imagination—comes in. **One way to go is dressing from a men's—or boys'—department, pillaging a man's closet.** A man's jacket, trousers, tie (4) can combine for offbeat effect—when handled with irreverence, not as Brooks Brothers intended. Often important to the look is, somewhere, a baring of skin: a jacket with no shirt underneath; or two men's vests layered one over the other, soft and sleeveless. What also works: using pieces in an unconventional manner—a tie for an easy, textured belt. **The charm comes in the overscale, the neatness from tight belting, the woman's body beneath.**

What summer dinner dressing boils down to, at best, may be no more, this year, than a top and skirt—a skirt (5) that's longer, roomier, softer. With a flat sandal, a small somewhat bare top, a "dressed" T-shirt—or even a swimsuit—and a cummerbund at the waist, it's pulled-together dressing. Add a simple pair of hoop earrings, a single ring on the hand: everything seems softer, freer, easier-going—just the way the best summer dressing should.

Dillard's

FOSSIL

FASHION IN TIME

health style

Are "flat stomachs" possible?...on-the-job health perks...diet reads...calcium: pills vs. foods

Bulge battles

Many women have the perception—real or imagined—that their stomachs are fat, a feeling that can verge on obsession as summer approaches. Longing for a perfectly flat abdomen goes against the facts of anatomy: many women tend to have extra abdominal fat deposits. "In addition, because of the way they are built, some women naturally have rounder abdomens than others, and they can do abdominal exercises until they are blue in the face but still have a little bulge," says Toni Beck, executive director of The Spa at the Crescent in Dallas, Texas. Heredity aside, swayback posture, lifelong inactivity (resulting in lax abdominal musculature), and childbearing (which stretches abdominal muscles and skin) also can contribute to abdominal roundness.

Most normal-weight women can achieve reasonably trim-looking "stomachs" by maintaining good posture and increasing the size and strength of abdominal muscles, which recontours fat deposits so they appear smoother and more attractive, Beck says. Partial sit-ups are best—but only if done correctly. "Many women have not been taught that you need to maintain contraction *continuously* though a cycle of sit-ups; if you release in between sit-ups, you lose the effect." Sets of fifty crunches, done without fail every other day, should be effective.

Some women complain that their abdomens are flat during half of the menstrual cycle but swell premenstrually. "This probably is caused by an increase in intestinal gas not by fluid retention, as many women believe," says Mona Shangold, M.D., director of the Sports Gynecology Center, Georgetown University; author of *The Complete Sports Medicine Book for Women* (Fireside/Simon & Schuster). Constipation, a low-fiber diet, or intolerance to certain foods such as dairy products also can cause intestinal bloating and fluctuations in abdominal girth. A general fitness program may partially alleviate intestinal bloating by improving bowel function.

10-MINUTE SHAPE-UP Do two to three sets of ten repetitions of the exercises, *above* (from the Doral Saturnia spa). 1A. Lie on back, as shown. 1B. Pull knees toward chest; raise hips slightly. Lower feet; repeat...2. With knees bent, feet flat, lower back against floor, hands under head, tighten abs, lift head and shoulders. Pause, lower; repeat...3. Lift one knee to meet opposite elbow, keeping other foot on floor. Repeat, other side...4. With legs crossed as shown, opposite hand supporting head, other arm out to side (palm up), lift elbow to opposite knee. Repeat, other side.

SKIN SIGNS

Currently, it's estimated that one in 135 Americans will develop a malignant melanoma sometime in life—making the need for early detection increasingly important. (Ninety-nine percent of skin cancers, if detected early, can be treated successfully.) One idea: on-the-job skin cancer screenings, launched by The Skin Cancer Foundation in 1986. For five months, four thousand employees of twenty-two companies received free skin exams by dermatologists. Results: one in five needed further testing and/or treatment.

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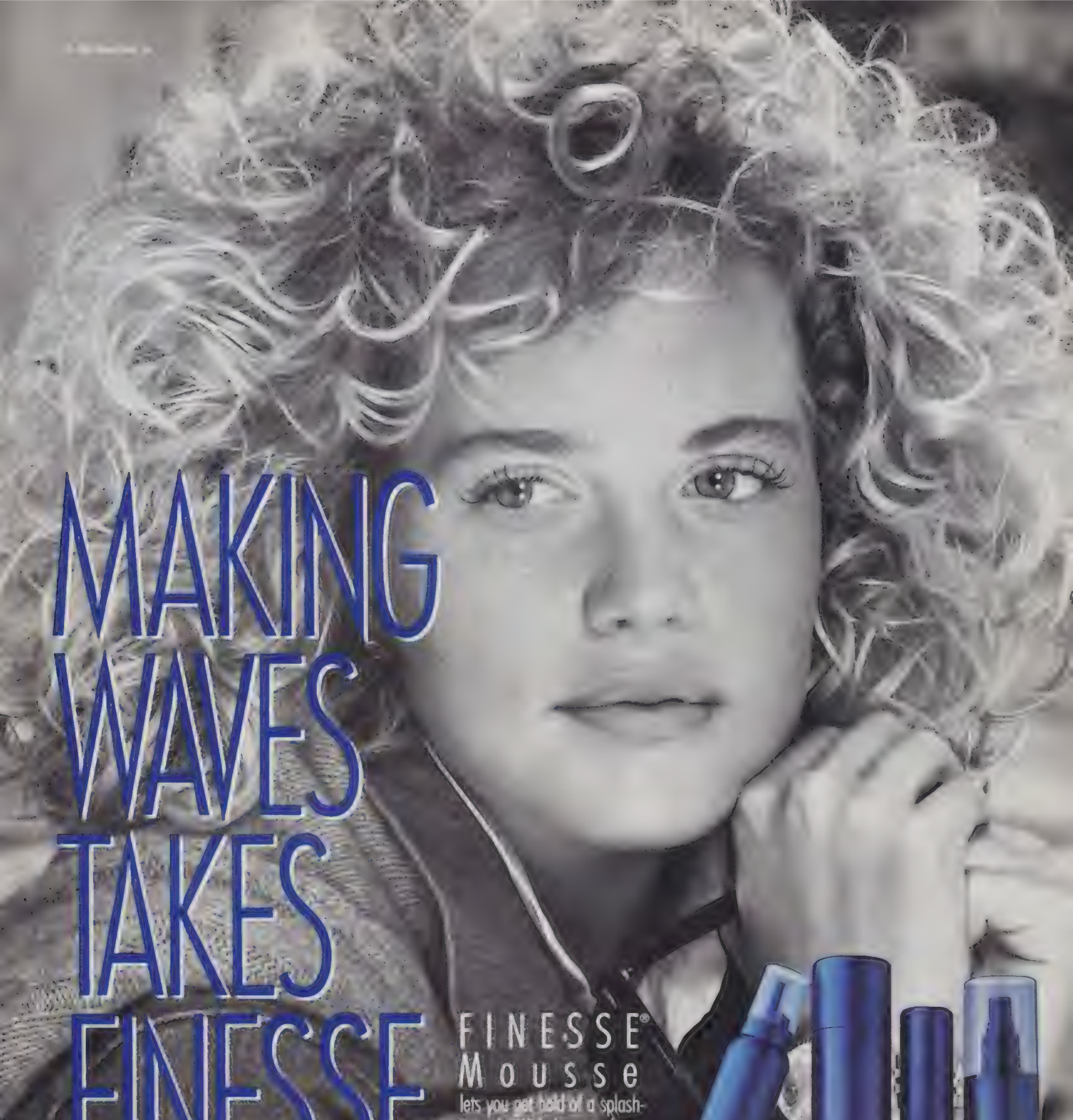
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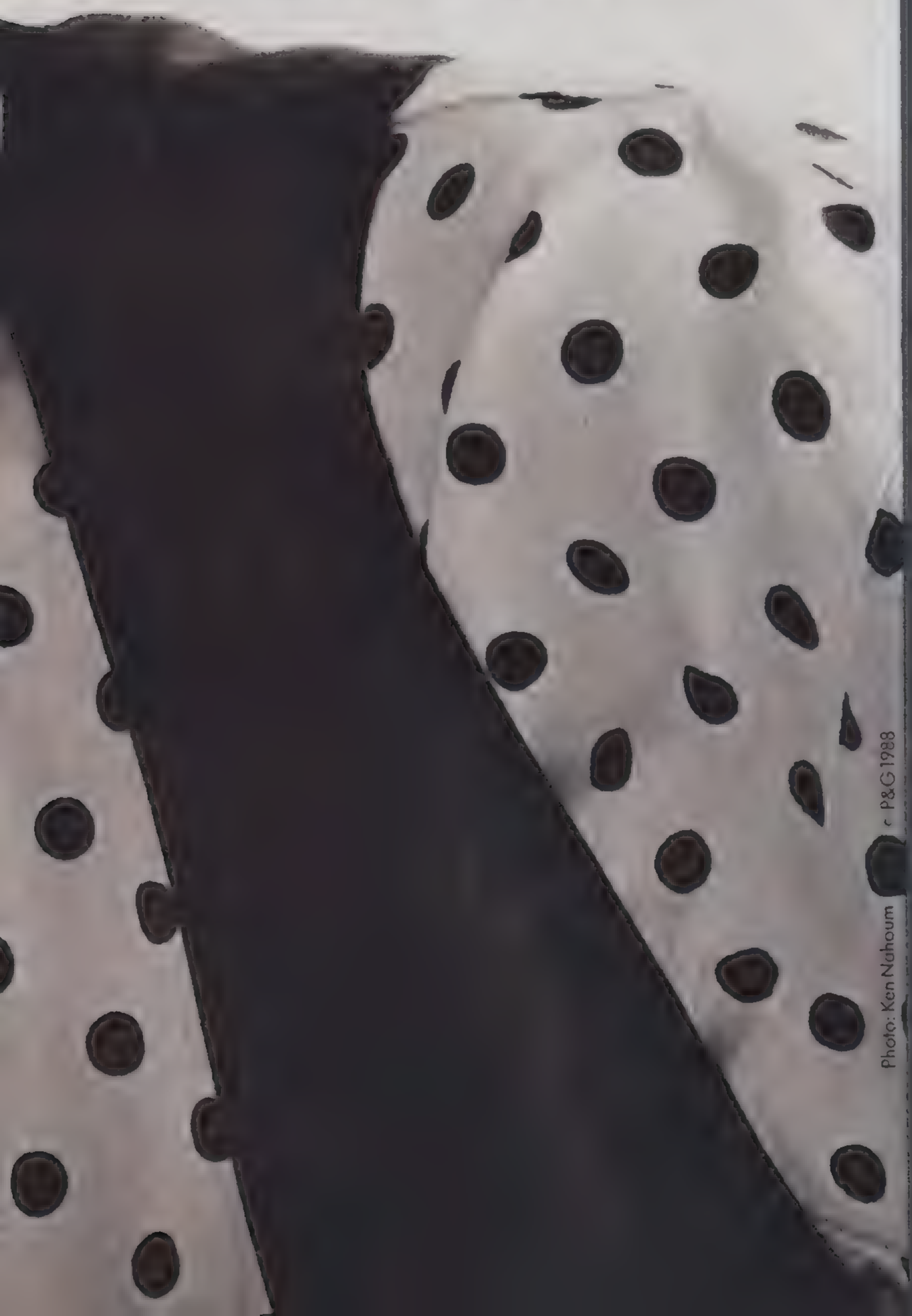
"Believe me, when you share an office with four comedy writers, you do not want a box of maxi pads wedged under your desk."



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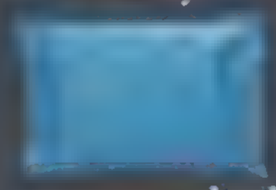

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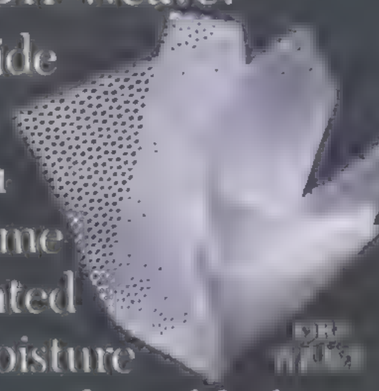

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RATING DIET "EXPERTS"

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● How To Be Your Own Nutritionist by Stuart M. Berger, M.D. (Avon). **Not recommended.** This book reiterates Berger's still-unproven principles from his original best seller (*The Immune Power Diet*) that virtually every disease may be caused by food allergy. Berger recommends potentially toxic nutrient intakes and encourages self-diagnosis of nutrition-related ailments (although he does advise people with chronic diseases to consult a physician). Berger acknowledges the benefits of a low-fat, high-fiber diet but contradicts himself by recommending almonds (which have 80 percent of calories from fat) as a high-fiber snack. He also emphasizes preliminary research findings that have not yet been scientifically documented.

● Jane Fonda's New Workout & Weight-Loss Program (Simon & Schuster). **Recommended with reservations.** The diet in this book is based on American Heart Association (AHA) recommendations to consume foods high in carbohydrates and low in fat; but there is some misinformation. Examples: Fonda's diet allows high-fat cheese; she states that either fish or fish oil capsules should be taken daily (the AHA does not recommend fish oil capsules until more research is done). Although she recommends a diet between 1000 and 1200 calories daily, her plan can be as low as 700 calories per day. Fonda's advice is often based on personal testimony; many of her statements cannot be substantiated scientifically.

● Calcium and Common Sense by Robert P. Heaney, M.D., and Janet Barger-Lux (Doubleday). **Recommended.** Dr. Heaney, a leading authority on calcium and osteoporosis, provides a well-organized, informative nutritional overview of calcium; and deals with practical issues related to osteoporosis—including food intake, supplementation, exercise, bone scan, and estrogen therapy. The book provides an excellent glossary, as well as suggestions for further resources.

corporate fitness update

It's long been standard that good health habits can cut life insurance costs. Soon working women may note similar benefits in corporate health insurance policies. "In the near future, corporations may offer employees who lead a healthful life style benefits ranging from smaller deductibles to cash bonuses," says Stephen D. Brink, national health director for Milliman & Robertson, Inc., actuarial consultants who authored a recent landmark study, in which fifteen thousand employees of a computer research firm were surveyed over four years on personal health habits. Some results: Employees whose weekly exercise was equivalent to walking less than a half-mile spent 14 percent more on health claims than those who walked at least one and one-half miles weekly; smokers had 18 percent higher medical expenses than nonsmokers; health-care costs for obese people were 11 percent higher than for thin people; and workers who didn't use seat belts spent 54 percent more days in the hospital than those who did.

"There's a trend towards helping employees help themselves to stay healthy," says Brink. "It's likely that companies will respond to the evidence that preventive health steps keep down insurance costs by creating incentive programs for health-conscious employees and wellness programs."

The trend may have already begun: A report from the Department of Health and Human Services finds that 66 percent of companies with more than fifty employees offer wellness programs.

SAFER SERVICES

Of growing concern to women: the possibility of contracting infectious diseases—including AIDS—through dental, medical, or personal services such as manicures. Although no one has been documented as contracting AIDS through these means, many women may feel more secure if they ensure that facilities they patronize follow guidelines set by the Centers for Disease Control for minimizing transmission of infectious disease: reusable instruments must be sterilized by heat or chemicals; workers wear gloves and face masks when blood (or mucus) contact is probable (e.g., at the dentist).

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health style

Your diet: calcium "mania"

BY JUDITH S. STERN, Sc.D.

As research has offered new links between calcium intake and prevention of the brittle-bone disease osteoporosis, high blood pressure, and even cancer, sales of calcium supplements have increased, and calcium is now being added to everything from orange juice to soft drinks. Nutritionists question the value—and safety—of widespread calcium supplementation, as research is preliminary and controversial.

Ninety-nine percent of calcium in the body is in bones and teeth, where it provides bone structure and a calcium "reservoir" for the body. Since bone undergoes continuous rebuilding throughout life, the body's calcium level reflects the balance between formation of new bone and the breakdown or "resorption" of existing bone. In men and women, bone mass is greatest at age thirty-five, then begins to decrease because more bone is broken down than built. (Osteoporosis affects as many as half of all American women over forty-five. Black women have less risk, because their bones tend to be denser.)

At the root of the recent calcium focus is a very real fact: American women do not consume enough calcium. The Recommended Dietary Allowance (RDA) for calcium is 800 mg./day for adult women; the National Institutes of Health Consensus Conference on Osteoporosis recommended raising the RDA to 1000 mg. for premenopausal women. American women, on average, consume only 450–550 mg. of calcium daily.

Is calcium supplementation the answer? Maybe, although some experts believe that it should be only one aspect—if any—in a multifaceted approach to obtaining adequate calcium; calcium absorption and bone health depend on numerous factors.

Calcium boosters and busters

The hormone estrogen, for example, is thought to slow the loss of calcium from bones and may help the body to absorb calcium. As women go through menopause, estrogen levels drop off significantly and so does the body's ability to use calcium, which is why experts recommend 1500 mg. calcium daily for postmenopausal women not on estrogen replacement therapy, which helps to prevent osteoporosis.

Weight-bearing exercise (walking, running, biking) is another key to calcium absorption and bone strength. Studies show that bones grow in proportion to the stress placed on them, which may be why being underweight places women at greater risk for osteoporosis. Smokers also are at increased risk for osteoporosis. (Smoking may influence estrogen levels; smokers experience menopause more than one year earlier than nonsmokers.)

Dietary factors also affect calcium absorption. Oxalic acid (found in spinach and rhubarb) and phytic acid (found in the wheat bran portion of cereals) can bind calcium and decrease its absorption. Because calcium in bones is in the form of calcium phosphate, one must also take in enough phosphorus (800 mg./day) to maintain a calcium/phosphorous balance.

Milk is an excellent calcium source because it also contains vitamin D and lactose; both increase calcium absorption. Alcohol and caffeine may speed calcium excretion.

Pills vs. foods

Part of many experts' objections to calcium supplementation is that it's not difficult to find low-fat ways to meet one's calcium requirement through ordinary—and proven—dietary means, especially if one consumes dairy products. The average woman takes in between 450–550 mg. calcium daily simply by eating a varied diet. Adding a 12 oz. glass of skim milk, for example, to one's daily food intake could bring a woman up to the recommended 1000 mg. daily. Also a concern is the fact that calcium supplements can lead to kidney stones in susceptible people.

When calcium supplementation may be advised: in postmenopausal women who are not on estrogen. Daily supplements of 500 to 1000 mg. calcium, depending on diet, should be sufficient. Calcium carbonate supplements contain a higher proportion of elemental calcium than other supplements. Another, inexpensive, source is antacids, which many doctors recommend as a calcium supplement (avoid antacids that contain aluminum, which blocks calcium absorption). Avoid bone meal and dolomite.

For years, it was thought that calcium from pills wasn't as well absorbed by the body as calcium from foods. Latest studies seem to suggest that it is, though more research is needed. What's also important: *when* calcium supplements are taken. Evidence exists that taking calcium supplements with a meal can interfere with iron absorption from that meal; there's also some evidence that taking calcium supplements with food, particularly dairy products, increases calcium absorption. It may be best to spread calcium supplementation over a day, taking 250 mg. in the morning or at noon, and a similar tablet at bedtime, for instance. Certain prescription medications decrease the body's absorption and utilization of calcium. A woman should consult her physician about the best times for taking supplements.

Up calcium, not calories

How to increase calcium intake beyond the 500 mg. a woman typically consumes if she eats a varied diet? Combining two of the following low-calorie/high-calcium foods can up that total to the RDA of 1000 mg. daily.

- **One ounce cheese:** cheddar, 204 mg. calcium, 115 calories; mozzarella/part skim milk, 183 mg. calcium, 72 calories
- **One cup milk:** skim, 302 mg. calcium, 85 calories
- **One cup yogurt:** plain, 415 mg. calcium, 145 calories; fruit, about 345 mg. calcium, 230 calories
- **Three ounces fish:** salmon, 167 mg. calcium, 120 calories; Atlantic sardines, canned in oil, drained, with bones, 324 mg. calcium, 175 calories

What about consuming calcium-fortified foods, such as soft drinks? One study sponsored by Procter & Gamble found that calcium citrate/malate, in Citrus Hill Plus Calcium orange juice, was better absorbed by the body than calcium carbonate, but more research is needed.

Clinical studies have shown that, in some people, taking calcium supplements produces small decreases in blood pressure, but individual responses vary. Even more speculative: the possible relationship of calcium to cancer. It is premature, experts argue, to increase calcium and vitamin D in order to prevent cancer. Vitamin D can be toxic in large amounts, and it's unwise to take supplements containing more than 400 I.U.s without a doctor's supervision.

Judith S. Stern, Sc.D., *is a professor of nutrition, University of California, Davis.*

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(Continued from page 285)

Nash in *Racing with the Moon*—wistful, romantic—is not only the most engaging of all his screen performances, it is also the one that seems most like Penn himself.

Before we launched into talk of old times, we spoke first of the two movies Penn has out this spring, *Judgment in Berlin* and *Colors*. The former is a splendidly small courtroom drama (in the manner of *Breaker Morant*) based upon a true story of an East German who hijacked a plane bound for Poland and diverted it to an American Air Force base in West Germany. Under unusual circumstances, the man was made to stand trial not in a German court but in a jerry-built American one. The movie was directed by Penn's father, Leo, a former stage actor and veteran television director. Penn's mother, Eileen Ryan, plays a small part as Penn's mother. (Career update on other Penn family members: younger brother Christopher had just left for the Philippines to star in a sequel to *The Bridge on the River Kwai*; older brother Michael, a musician formerly with Doll's Congress, is now in a band called The Pull, which performed with Penn when he hosted *Saturday Night Live* last year.) *Judgment in Berlin*'s stars are Martin Sheen and Sam Wanamaker; Penn's part is minor but crucial, both to the plot and to the making of the film. When his father, who also co-wrote the screenplay, was raising money for the movie, Penn says, "It was of some benefit if I would be in it. And there was a part, and I liked the part and he asked me if I wanted to do it, and I said, 'Yeah.' "

Penn also played a pivotal role in getting *Colors*, a film about Los Angeles youth gangs that co-stars Robert Duvall, made. He had been approached by Robert Solo (who had produced *Bad Boys*) about doing the film, and Penn in turn asked Dennis Hopper if he might be interested in directing it. Hopper, still reveling in his acting comeback, had directed before—*Easy Rider* and a handful of mostly forgettable films—but, says Penn, "This was his first movie as an actual card-carrying Directors Guild member." *Colors* is not a great movie, it's not even a very good one, but as a Fodor-like tour into the youth-gang underworld that teems just that side of Main Street in cities like Los Angeles, Chicago, and New York, it is fascinating and ultimately chilling. (Bonus clue to understanding the movie: everybody calls everybody else "home"; it is diminutive for "home boy," and as Penn points out, "is an expression that all gangs use, both black and Chicano, relating to anybody who is from their barrio, their block, or their set.")

Great pots of tabloid pressmens' ink have gone into chronicling Penn's romantic antics, beginning with his engagement to Pam Springsteen (Bruce's younger sister, whom he met while filming *Fast Times at Ridgemont High*) to his brief alliances with Elizabeth McGovern, Susan Sarandon, and Barbara "Seagull" Hershey. His marriage to Madonna (two years his senior) has, by all accounts, been moribund from the moment the couple took their highly secret, well-photographed wedding vows nearly three years ago. Though Madonna filed for divorce after Thanksgiving last year, they remain a couple. He says that he will miss her during the filming of *Casualties of War*. "But we've been through worse things than that, I guess."

In general terms, the couple spends six months of the year at their house by the beach in Los Angeles. He works out of an office at Orion in Los Angeles, where he sifts through scripts. Paramount on his search list these days is finding a comedy (the blacker the better) and a historical film. (He admits to liking *Revolution*. He also admits to liking Al Pacino in *Revolution*.) Penn has toyed with making a film biography of the late folk singer Phil Ochs and of doing a movie based on Kem Nunn's acclaimed novel, *Tapping the Source*. He has also taken to writing plays—he directed one of them, a one-act play called *The Kindness of Women*, at a theater in Santa Monica last year—and, unfortunately, to writing poetry. (Sample lines: "what is this on my chin . . . ?/ it's fucking shit, man/allright/fuck this/fuck it/ give me a fucking shower./ (OH FUCK THIS WATER'S COLD).") The other half-year Penn and Madonna stay at his apartment near Lincoln Center in New York. Which is convenient, since it gives him sparring venues on both coasts.

One such dustup, with a songwriter who had been an old friend of his wife's, added to previous charges of violating probation and reckless driving, won Penn a thirty-three-day visit to the Los Angeles County jail. (He served five days, took off for two weeks to make *Judgment in Berlin*, and then returned to serve the rest of his sentence. Also last year, Penn beat up an extra on the set of *Colors* who had tried to take a souvenir snapshot of him.) His point with the paparazzi is that they are using his image to make a living without his permission. In a perfect world, he has a point. A perfect world would not include *People* and *The National Enquirer*.

Penn does worry that the attendant attention from his personal life/stormy marriage with Madonna will irrevocably affect the public's image of him as an actor. "It already has, I'm afraid," he says. "It's a shame, but I don't know what one really does about it. I mean, in the purest sense, I think you've got one real clean shot as an actor—the first one. After that, part of the audience knows who you are. Then, once a career continues, the lower the profile, of course, the better. I have made choices in my life that made all this other stuff that has nothing to do with my career as an actor get blown so far out of proportion. And I think that it's a major deficit."

Penn illustrates his point by recounting an incident that happened while he was researching his part for *Colors*. "I was with one of the law enforcement agencies that handles gangs in Los Angeles. And this particular agency allowed me to carry a firearm and wear their uniform. Anyway, so we went in on a search warrant and I am wearing this stuff. And we get in there. Of course, being that I am this law enforcement officer, I can't be Sean Penn. But boy, *do I look like him*. Now, the bad guy has gotten out a back window and is long gone. But his sisters are there. This is a Hispanic household. And one of the sisters goes, 'Charlene, don't he look just like Sean Penn?' And Charlene says, 'Yeah, only Sean Penn has AIDS—that's why Madonna is divorcing him.' So that was a new one on me. The officers all laughed. And well, the seriousness of the scene was over at that point."

Another major deficit—literally—has been his ongoing legal burden. "I give my money to lawyers [mostly Howard Weitzman, defender not only of Penn but of John De Lorean among other well-known clients]," says Penn. "Honestly. I *do* give it to lawyers. I mean, I've spent . . . [stops himself] . . . I'm not the richest guy around. I'll be in good shape after *Casualties of War*. But with the legal expenses I've had and then having places in New York and Los Angeles, well, those are expensive too."

"Penn's may be a life out of control, or completely in control. It is difficult to tell"

Being Sean Penn has proved slightly more of a burden over the past four years than it had in the twenty-three previous. To half the female teenage world, he is Mr. Madonna, to a fair proportion of the other half, he is Sean Penn, paparazzi-basher. I confess to be at a loss to be able to see this side of him. (The day after I talked to him, however, the always reliable *New York Post* reported that he had gotten into a scuffle at a gym on Broadway. He apparently insisted on working out with his clothes on, and ended up in a shouting match with a member of a subspecies of even greater ego than the young stars they service—a personal trainer).

Penn's may be a life out of control, or one completely in control. It is difficult to tell. In a way, his reputation feeds upon itself, forcing him into situations that he would rather avoid. Small-time tough guys have always tried to bring down big-time tough guys. Penn says that he doesn't mind being approached on the street; what rankles is "people's preconceptions. I get an awful lot of, you know . . . I go to a phone booth and someone in there says, 'Are you as big an asshole as they say?' I get a lot of that." ▽

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BEAUTY AND BEART

(Continued from page 287)

for Montreal, Emmanuelle suddenly became aware that her life from then on was her own responsibility. "I realized I was never going to yield to anyone else's will."

While she was living in Canada, Richard Avedon photographed her for American Vogue, but being a model—"listening to a photographer tell you to stand there and there and smile"—didn't appeal to her. At age seventeen, living in Saint-Tropez, she was chosen for a secondary role in a genteelly erotic film, *Premiers desirs*, by David Hamilton; her only other role had been in a film called *Demain les momes*, when she was twelve.

Béart pointed herself toward a career as an actress for what she now calls "a bad reason: I wanted people to look at me and admire me." She began to take drama classes, and she started circulating her photos with agents. No, she tells me, her father did not help her. "In this profession," she insists, "only God and willpower can help you. And talent is not hereditary."

Béart lives with the actor who played opposite her in two of the three films she made since *Premiers desirs* and who is also co-star of *La Double inconstance*. He is Daniel Auteuil, thirty-eight, who won the César, the French equivalent of an Oscar, playing Ugolin in *Manon*. Ugolin is the demi-villain of the movie, pathetically ugly, manipulated by his cousin (played by Yves Montand), and hopelessly in love with Béart as Manon—a beauty-and-the-beast story.

In real life, if you look at Auteuil's craggy face beside Béart's, you may be drawn to the same judgment. Yet there is no doubt that she loves him, though she doesn't like to make it our business: "Daniel has a fine sense of humor, a wise distance from things, and he's deeply positive, all the time."

They lived for a while on a fancy street in the Sixteenth Arrondissement, the Parisian equivalent of Manhattan's Upper East Side. The people, who never said hello, and their little dogs disgusted Béart and Auteuil. Now, they live in a modest Art Deco quarter near the Porte de Saint-Cloud, a blurry neighborhood where rich and poor, African, Chinese, and French all rub shoulders.

The neighborhood suits Béart, who manages to avoid the common in a way that isn't snobbish. She seems bent on finding her own path. "We've been living through a time of images, of having other people think for us," she says. "But we're in for a change." ▽

ROMEO GIGLI

(Continued from page 308)

friends, are of outfits his mother wore, which he can still recall to the last detail.

He went to school for architecture but never completed his studies. Until the age of thirty, he lived on the few books he had managed to retain from his father's collection, selling them one or two at a time as he needed money. He saw the world and on his travels shopped for his friends, bringing them back native costumes and jewelry—a hobby that eventually grew into a little business. In time, the books ran out.

Gigli went to work in New York, a city he still loves, at Dimitri Couture, a custom men's tailor, but left after a few months, having learned that he preferred being his own boss. Back in Milan, with no fanfare whatsoever, he embarked on a career as a designer. In fact, Gigli was so obscure for the first few seasons that when Patricia McColl, a journalist who writes about fashion and also scouts the European market for Macy's, advised the store's executives to buy his clothes, they couldn't find his name in the phone book. He supported his initially scant ready-to-wear business with a line of *su misura*, or made-to-measure, clothes.

Gigli's distinctive style has grown more pronounced with each collection, but generally it has been characterized by a close fit that follows the lines of the body; by soft draping; by asymmetry; by tailoring that, though vaguely androgynous, is sinuous and shapely; by grace and fluidity. His clothes move well. Their colors are muted: deep blues, grey-greens, pale rose pinks, saffron—shades that, he says, are found in nature. He works in stretch linen, silk chiffon, cotton gauze, wool, cashmere, and silk gazar, all of superb quality.

Gigli's clothes are unconstructed, shapeless on the rack, lacking in what retailers call "hanger appeal." "You construct these clothes with your body," Gigli says. There is something classical and sculptural about the image a woman in his clothes projects. They present her body as it is, without striving for a silhouette superimposed on the female form.

As for the similarities between Gigli's clothes and those of Japanese designers, particularly Rei Kawakubo, there is a strong element of sensuality in Gigli's work that is missing in most Japanese fashion. The languor, the ease, the adoration implicit in Gigli's clothes seem peculiarly Italian. Where Kawakubo finds her inspiration in the idea of a dress, Gigli finds his in the woman who will wear it.

Gigli claims that when he works he often thinks of one or another woman in particular. He likes "classic" women, "soft but also strong," as women are in the 1980s, he says, but not businesswomen, because he finds them too aggressive—"You can be a pretty woman who works and still be feminine."

> "Gigli is our conscience; he is our guide through fashion's narrow shoals . . ."

He begins with a silhouette in mind, then chooses the fabrics and colors to suit it. He sketches the pieces separately, so that each in the end will have its own integrity. "If I sketch a jacket and a skirt and shirt together," he explains, "I worry that one or two of these pieces will have some influence on the others. But if I have my silhouette in mind, and I put everything together afterwards, then the shirt has a life of its own, and so does the skirt, so does the jacket, and then a woman can wear them with other pieces."

Two and a half years ago, Gigli entered into an agreement with Zamasport, the Italian company that now produces his men's and women's collections, as well as a second line he designs for Callaghan. He has retained complete freedom to do whatever he chooses. "I make only what I like," he says, "because I must respect myself." At last count, there were some one hundred sixty stores selling Gigli's line all over the world, thirty-two of them in the U.S., seventy in Italy. Sales have grown rapidly and steadily.

Gigli still designs a *su misura* line, which he shows separately, with his men's collection, because he conceives of men's clothes not as fashion on their own terms but as complementary to women's. "If I walk into a restaurant with a woman," he says, "everybody should be looking at her, not at me." Designing for men is easier: the range of possibilities is much narrower, and the basic elements—a shirt and pants, a jacket—remain the same season after season; only the fabric, the color, and the cut vary. Whereas, designing women's clothes, he says, "is like a dream—I can play with my mind." He shudders when he talks about recent Italian men's fashion—the exaggerated shoulders, built like a shelf, the cinched-in waists. "This is not like a man," he says, shaking his head in dismay.

For his part, Gigli has mixed emotions about Italian fashion. Fifteen or twenty years ago, he recalls, there was no such thing, only a handful of couture houses, which imported designs and fabrics from the famous *maisons* in Paris, and local seamstresses who copied the styles of the couture from pictures. Gigli remembers that Italian women interpreted and adapted Parisian fashion with great individuality. Since then, however, the Italian fashion industry has boomed, and with it, the business of Italian fashion magazines. Gigli is not convinced that the change in the way Italians dress has been for the better. Now, he says, the people on the street all look the same.

He has no interest in designing haute couture—in producing clothes that look lavish enough to justify their high prices, in issuing fashion proclamations. His *su misura* is, in a sense, like couture in that it allows him to get to know his clients; but in spirit, he insists, it is no different from his ready-to-wear. Other de-

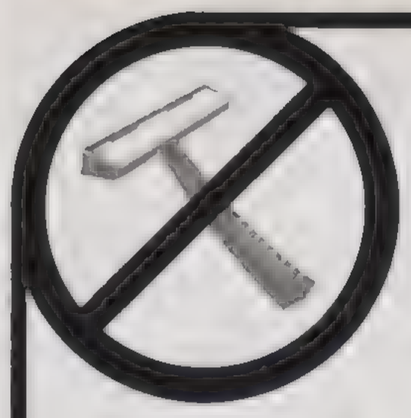
signers use the couture as their platform and then paraphrase their statements for the mass market, but Gigli thinks and expresses himself in terms of ready-to-wear; he is a poet of the vernacular.

Meanwhile, as Gigli has been quietly, steadily building a following, the haute couture has been revivified by Christian Lacroix, whose penchant for bustles, poufs, and crinolines has made headlines, whose fanciful shapes and opulent combinations of color and fabrics have been widely imitated. As two of the new generation of designers leading the way into the future, Gigli and Lacroix stand at opposite ends of the fashion spectrum; and though they are by no means in competition, it is interesting to note their differences and to realize that the two extremes they represent are being expressed simultaneously, at this moment. They are the yin and yang of fashion with Gigli representing nature and Lacroix artifice; Gigli practicing understatement and Lacroix flamboyance; Gigli advocating the ingenuous and Lacroix the worldly-wise. Lacroix showed his *luxe* collection in his showroom in Paris last fall to the accompaniment of "She Is Not Thinking of Me," a tipsy-sounding waltz from the soundtrack of *Gigi*, sung by a man furious that his mistress is fired with passion for another—and the jealous spirit of the song summed up the clothes, with their red-and-pink tufted satin candy-box charm. There is a strong streak of the demimonde in the clothes Lacroix produces, while Gigli's connote a certain righteousness and purity. Fresh and timely as both are, the attitudes they represent are not new at all. Other designers have, at other times, championed these same esthetic—and inevitably moral—causes, notably Mariano Fortuny and Paul Poiret, who stood in their day for what Gigli and Lacroix do in ours.

Gigli's admirers talk about him with a zeal uncommon in fashion today, as the champion of a worthy cause. It is, in fact, nearly impossible not to read his clothes in moral terms. He holds the line, making a stand for discipline and restraint in the face of appalling excess, for modesty in the face of self-promotion, for truth in the face of little white lies. Gigli is our conscience; he is our guide through fashion's narrow shoals, charting a course that somehow reconciles old-fashioned principles, the kind that people lived by not all that long ago, with the visual style of the moment.

Nothing after Gigli looks quite the same. What is perhaps most remarkable about the clothes he designs is their ability to throw all the rest of fashion into sharp relief. Clothes that once seemed simply ornate now look slightly vulgar, or dissolute, or even decadent in the light of his. The contrast makes Gigli's statement appear that much stronger and sharper, more emphatic perhaps because it is essentially a refusal—to go along with the tide, to cater to the profligate whims of the people who want to advertise their money, to make a woman into a bright, shiny, be-ribboned illusion, fragile to handle and expensive to maintain.

In this age of extravagance, when many designers are busy *(Continued on page 342)*



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ROMEO GIGLI

(Continued from page 341)

upping the ante, concocting outfits that will enable their clients to upstage everyone else, Gigli's clothes are the soul of discretion. They cost as much as the most lavish Italian fashion, but no one would know it to look at them. If fashion's chorus has, in recent seasons, grown raucous and strident, the sound of Gigli's voice comes as a quiet relief. The clothes he designs are not the sort that make an entrance. They are best appreciated not from across a room but at close range and over an extended period, the time it takes to carry on a conversation, to begin to get to know someone. The woman who wears Gigli's clothes is less inclined to make a big first impression than to leave a strong lasting one.

Gigli designs for men and women who are more than the sum of their possessions. Their identities reside elsewhere; their preoccupations are not financial or even material. Nor, apparently, are Gigli's. The life he leads is consistent with the clothes he designs, and, he says, it is unchanged, despite his success. Hearing that a slick American magazine intended to feature his apartment in a "life style" story, one of his friends laughed to think of Gigli's living room, now without a sofa because he needed the space to work, and of his radio, sitting on the floor. ▽

MEN & CHILDREN

(Continued from page 297)

DM: *How does the mother fit into this new romance between father and child?*

EP: Women have to adjust their thinking to permit the fathers to fall in love, and to realize they can't control the form it takes. Sometimes, the first breach in a marriage comes in the conversion from a couple to a triad; it brings up all kinds of early stuff from your own childhood, like jealousy and possessiveness, except that you are playing it out from a different position on the original triangle of mother, father, and child.

It's easier when the woman is the one who falls in love with the baby; it is more conventional. The man is prepared for the wife to lose interest in him for a while. He may resent it, but he knows it's not personal.

But when a man falls in love with a baby, you don't have those institutionalized ways of diffusing the shift of affection. The woman may, depending upon how mature and rational she is, feel perfectly at ease with it. Or she may feel threatened and think, "He loves the child more than he loves me." She may also feel deficient, saying to herself, "What's wrong with me that I don't feel more warmly toward the baby?" Or say, "How come *my* husband falls in love with the baby and nobody else's does?" And if the baby is more responsive to the father, the mother may resent it; she may feel that she has failed, and a competition may be set up between the parents.

This comes from years and years of a woman's thinking that it *is* her job to raise the child and to generate the emotional intensity. So at the same time that she actively wants the participation of the father, she is protective of her prerogatives: it's double-think.

DM: *Does a father's increased role in parenting affect the child's basic personality?*

EP: No, I don't think so. A child usually bonds to more than one person anyway, and I see that as a strength. The idea that a child bonds exclusively with the mother is a recent cultural myth; in the past, children were raised with many different relatives around them.

Several feminists like Dorothy Dinnerstein have claimed that a father's participation would change the way a child thinks. They say that because the mother is the one who is always there—the nay-sayer, as it were—all the anger and frustration that go along with growing up are put on her. And that leads to the devaluation of women in our culture.

The father doesn't draw that anger because he's not around as much. He is idealized as the person who leads the child out of the one-on-one relationship with the mother and into the world. One could theorize that if the father were there from the beginning, the process would be more equitable; there might be less gender stereotyping and polarization of the sexes.

One of the other great benefits of this new fathering is that it may help to do away with the overly mothered child, whom I see as of recent historical origin. Some wonderful scholars like Alice Rossi and Sheila Rothman have observed that there was a point in time when being a mother shifted from a relationship to a profession, and mothers started to judge their competence in terms of how the child turned out. The father coming into the picture now takes a lot of pressure off the mother-child bond and turns it back into a relationship.

> This new fathering may help mothers to stop judging their competence by how the baby turns out

Ethel Person, M.D., *is the director of the Columbia University Psychoanalytic Center and author of "Dreams of Love and Fateful Encounters: The Power of Romantic Passion" (Norton).*

Deborah Mason *is a senior features editor at Vogue.*

PARIS MODERN

(Continued from page 305)

The renown Gérard achieved in the 'eighties enabled the Garoustes to buy their property in Marcilly-sur-Eure, where the seemingly endless flat wheatfields of the neighboring Beauce give way to the low, wooded, wet Norman hills. Few houses show the lives of the owners so clearly as this one. There are works by Elizabeth from various stages of her career: fertility goddesses that, like caryatids, hold up tables; a chair of bronze and pony hide; a papier-mâché lamp that seems to have grown in some nearby meadow. Gérard's sculptures and drawings, on their way to a gallery, are piled in the grand entrance of this manor house, built in the seventeenth century and rebuilt in the nineteenth.

There's one formal room, Gérard's study, that stands out in the creative clutter like the necktie he wears to remind himself of an artist's need for rigor. Elsewhere, thrift-shop furniture abuts antiques. The living room is still stained with paint drips that date to when it was Gérard's studio. And even now, when an idea comes to Gérard, he thinks nothing of sketching it on the living-room wall.

Jean-Charles de Castelbajac is the career man of the group. He has worked for his collection of contemporary art by being a fashion designer since the age of eighteen, building a business, though letting a lot of big licensing money go by rather than put his name on things he didn't create. For a long time, his line of witty casual clothes was limited to what could be produced in his small factory in Limoges, "in many ways like a medieval workshop," as he describes it; now, not only has his clothing operation grown, but he has begun designing for the home as well.

In 1976, Catherine Lee Chambers was graduated from Barnard and left America for Paris to model. Her stay in France was supposed to have been short, but then Jean-Charles hired Kate to be one of the models showing his collection. "I had never tried to be a runway model before," she recalls, "because I wore glasses and couldn't see my way along the ramp without them. He said, 'Keep your glasses. I like you with them.' " Jean-Charles also recalls that Kate asked for a screen in the dressing room. "All the girls walked around with their clothes off, but Kate asked for a screen. I was really touched by that."

Since marrying Jean-Charles, Kate has devoted most of her time to their two children—Guilhem, eight, and Louis-Marie, four—and a little of it to designing accessories for Jean-Charles' collections. Now, at thirty-five, she's begun a book on the history of makeup.

Their interest in art is a binding force in their marriage. Their apartment, where precious furniture is scarce, is full of paintings by such young artists as Julian Schnabel, Jean-Charles Blais, and Jean-Michel Basquiat. "We can walk into a room," she says, "look at a painting, and share pleasure—even if we're furious with each other. You see a work of art, and you can't stay mad."

The lives of the Castelbajacs move in parallel, much like the Garoustes'. Their closeness seems to be strengthened by a certain tact, a very Parisian respect for the privacy of the individual. Intimacy is not something they "work on." It comes and goes, an aspect of life, not the conscious goal it is for some couples, who make marriage one of a list of successes.

"I don't know if women today are really intimate with men," Kate says flatly, in a conversation in their apartment overlooking a large square in the grand Seventeenth Arrondissement. "I know we are intimate with our children. There was a time, when I was younger, when we were taught to have totally honest and revealing relationships. I don't believe in them now."

Kate, who was born in Santa Barbara, California, has acquired the French upper-class habit of making life something seemly, charming to behold, even if it sometimes means holding back from the person you are closest to. "I have my own life. In the summer, I go to California with the children and Jean-Charles goes to his friends and family. It's nice to have these private moments and then find each other again.

"I am of the generation of women who wanted equality. We wanted to be able to say anything to a man. Be totally natural with our men. Now, we want to have our privacy back, and that's normal."

Kate hasn't had a totally easy time with the traditional world of Jean-Charles, who, for all his interest in avant-garde art, his close friendship with Malcolm McLaren of Sex Pistols fame, and his love of Harley-Davidsons, remains very attached to the past. For Kate, this sometimes means rituals she could live without—the need, for example, to send formal dinner invitations to his childhood friends three weeks in advance.

Jean-Charles inherited the title of marquis from his father. He doesn't use it, but he is rather proud of his long family roots—no matter that the Castelbajacs suffered severe financial problems in his father's generation. The Castelbajacs go back to a Crusader who flew the family banner on the walls of Jerusalem. Another ancestor, Bayard the Fearless and Reproachless Knight, fought beside Joan of Arc against the English and painted his breastplate bright emerald to draw the enemy archers away from Joan. Léontine de Castelbajac was the passionate pen pal of the great romantic writer Chateaubriand.

"For the children it's fantastic," Jean-Charles says about the differences between his own background and Kate's. "They have a father who can recite stories about the royalist rebellion against the revolutionaries, and a mother who can tell them how a computer works." ▽

GAUGUIN'S WILD KINGDOM

(Continued from page 292)

colonialist businessmen, whose fantasies of free love with nubile non-white women Gauguin seemed to be living out.

At first, Gauguin's metamorphosis from a conventional bourgeois stockbroker to a romantic bohemian artist was not opposed by his understanding Danish wife, Mette. However, when Gauguin decided that the artist required total freedom, including the freedom to abandon his family and all sense of responsibility, she retaliated by going home to Copenhagen. Mette was not the only one confused or disgusted by Gauguin's behavior. His first mentor, the saintly Impressionist landscape painter Camille Pisarro (whose influence Gauguin never acknowledged), considered him a selfish and flawed character.

The more we know about Gauguin's real life, as opposed to his novelistic, romanticized accounts of it, the more we see Gauguin's quest for the Golden Age of pagan innocence as a typical *fin-de-siècle* fantasy, a yearning for the simpler times the Industrial Revolution wiped out forever. Seen in its historical context of French colonialism and turn-of-the-century ennui, Gauguin's journey to the jungle was a particularly emphatic example of the artist's rejection of urbanization and industrialization.

The contradiction in Gauguin's life—between his proclaimed search for the savage and his desire to live it up in tropical outposts of what was left of the French Empire—had parallels in his art: Gauguin may have been the first modern artist to consider tribal art esthetically important, but his paintings are not in the least primitive. They are the first versions of a modernized, sculptural neo-classicism that influenced Picasso, Derain, and others. What was truly advanced about Gauguin was his sophisticated eclecticism: his capacity to synthesize and combine images from diverse world cultures and historical epochs. Ironically, this eclecticism was made possible by the very modern machines and technology—such as printing and photography—he spurned.

Gauguin describes the reproductions and photographs he collaged into his notebooks, on view in the current exhibition, in his memoirs: "Japanese sketches, prints of Hokusai, lithographs of Daumier, cruel observations of Forain—gathered together in an album, not by chance but by my own deliberate will." By juxtaposing reproductions, he could imagine a scene in which "Michael Angelo (the great caricaturist!) shakes hands with Rembrandt."

In his description of his collection of art images, Gauguin appears to be the first artist to take advantage of the "museum without walls" constituted by reproductions of art from different times and places. For this voluble enemy of progress consistently used mechanically repro- *(Continued on page 344)*

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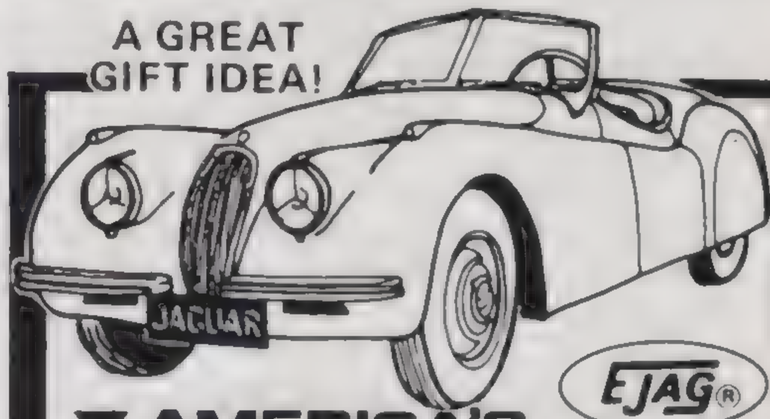

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GAUGUIN'S WILD KINGDOM

(Continued from page 343)

duced photographs, painting his landscapes not in the jungle, but in the studio, finishing portraits and nudes from photographs without the model. In the sense that his works were stylized abstractions of reality, Gauguin could claim to be a modernist and a precursor of things to come. However, his roots were in the past.

Obsessed with escaping the decadent worldliness of his own time, Gauguin nevertheless found originality in synthesizing the ideas of others. His compositions, we now know, were based on Egyptian and Renaissance art, as well as on the Japanese prints admired by his contemporaries. He literally copied Manet's "Olympia," then on exhibit at the Musée Luxembourg, using it, among other prototypes, as a model for his bronzed teenaged sex goddesses.

Indeed, the "inimitable" Gauguin borrowed a lot. He learned how to modulate volumes from Cézanne. He hated Signac's divisionist dots of pure complementary color because they represented a scientific attitude toward art, but he was inspired by the way Van Gogh enlarged them into large flat areas to create bold pattern and intense luminosity. From Degas (whose drawings he also copied), Gauguin learned how to use contour to strengthen forms. His ideas about mural painting as a monumental decorative expression came from Puvis de Chavannes. And Gauguin's use of floral motifs and curvilinear arabesques was lifted from *art nouveau* design, which he knew well enough to imitate in his ceramic sculpture.

In many ways, Gauguin's essential role was as a conduit through which what was still viable in classical and Renaissance painting could be mixed with Egyptian, Japanese, and primitive art to produce a decorative style that influenced several generations of modern artists. The Nabis, including Maurice Denis, were the first of his disciples to find inspiration in Gauguin's brilliant, "unnatural" flat color and his rejection of perspective. Appropriately, the current Gauguin retrospective owes much to the 1985 show organized by the Nabis museum (formerly Maurice Denis's house) in Saint-Germain-en-Laye.

Uniting for the first time Gauguin's expression in the many forms of art he practiced, that exhibition revealed the artist as a man of many parts: a dreamer, a product of his time, and a rebel against the new industrial society that threatened the artist's identity as artisan and prophet. By reclaiming these roles for himself in the tropics of Polynesia, Gauguin became a model of nonconformity for twentieth-century artists seeking to reaffirm their own individualism and freedom from convention. ▽

Note: *Three excellent books on Gauguin have recently been published: "Gauguin: A Retrospective," edited by Marla Prather and Charles F. Stuckey (Hugh Lauter Levin Associates); "Paul Gauguin: Life and Work," by Michel Hoog (Rizzoli); "Gauguin: Life, Art, Inspiration," by Yann Le Pichon (Abrams).*

FASHION INFORMATION

Page 38: Towel, Royal Touch by Cannon Royal Family.

126: All clothes, Agnès B., NYC, Los Angeles. Glasses, Body Glove

140: Sweater, Zoran. Earrings, bracelets, and necklaces, M E. Stewart.

222: *Photo, top right*: Belt, L.L. Bean. *Photo, top left*: Gloves, Perrella Glove of Gloversville. *Photo, center*: Earrings, Ted Muehling at Artwear, NYC. Gloves, Perella Glove of Gloversville. *Photo, bottom*: Scarf, Shady Character, NYC. Shoes, Esprit Footwear.

226: *Photo, top right*: Shoes, Manolo Blahnik *Photo, bottom*: Cuffs, Richard A. Serbin

232: *Photo, right*: Glasses, Keni Valenti. Earrings, Barbara Groeger

240-241: Cotton/polyurethane jacket also at Toby Lerner, Philadelphia; Emphatics, Pittsburgh; Romanoff Boutiques, Coconut Grove FL; Apropos, Newport Beach and Woodland Hills CA; Jim-Elle, San Francisco. Polyamide top, Irie. Silk shorts, Comme des Garçons by Rei Kawakubo, $285. Romanoff Boutiques, Coconut Grove FL; Linda Dresner, Birmingham MI; Comme des Garçons, San Francisco. To order at Bergdorf Goodman. Sunglasses, Keni Valenti. Keni Valenti Boutique, NYC; L.A. Eyeworks, Los Angeles. Earrings, Dannah Designs. Inwear Matinique, NYC, Beverly Hills; Zoe Coste, Houston. Bracelets, Robert Lee Morris. Robert Lee Morris, NYC; M. Gallery, Los Angeles. Gloves by Aris. Man's clothes, Agnès B.

242-243: Jacket also at Joan Vass, Nantucket MA, New Orleans; Ruth Kishline, Naples FL, Evansville IN; Stanley Korshak, Dallas; Printemps, Denver. Tactel/spandex shirt, Antonio Gual (fabric, Belval), $315. Bebe, Beachwood OH; Cattlebone, Pasadena CA. To order at Barneys New York. Rayon matte jersey pants, Patricia Clyne, $285 Toby Lerner, Philadelphia; The Gazebo, Dallas; Susan of Burlingame and San Francisco CA. To order at Bergdorf Goodman. Sunglasses, L.A. Eyeworks. Betsey Bunky Nini, NYC; The Cotton Club, Houston; L.A. Eyeworks, Los Angeles. Man's clothes, Agnès B.

244-245: Esprit cotton/spandex skirt, $38. Macy's, New York, Florida, Texas; The Broadway, Los Angeles; Macy's, San Francisco. Bracelet on left arm, Robert Lee Morris for Donna Karan. Robert Lee Morris, NYC. Bracelet on right arm, Robert Lee Morris. Artwear, NYC. Tote bag, Ralph Lauren Handbags and Luggage Company. All Polo/Ralph Lauren shops. Small bag, Prada. Hat, Hat Attack. Charivari, NYC. Shoes at Diego Della Valle, NYC.

246-247: Silk double georgette shirt, Zoran, $300 Zoran, NYC, Washington DC, Beverly Hills. Michael Kors rayon sarong skirt, $145. Mid-May at Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; Garfinckel's; The Gazebo, Dallas; I. Magnin. Hat, San Francisco Hat Company. Zona, NYC; Overland Sheepskin Co. of Taos, Taos and Santa Fe NM; Michael's Attic, St. Helena CA. Necklaces at Robert Lee Morris, NYC. Watch at Tourneau, NYC; Tivol, Kansas City MO; Shreve & Company, San Francisco

248: Jacket also at Charles Sumner, Boston and Chestnut Hill MA; L.S. Ayres, Indianapolis IN. Cotton/Lycra dress, Mary Jane Marcasiano, $195. Johnny Ward, NYC; L'Animale, Englewood NJ; At Ease on Sunset, South Miami FL; Shoe and Clothing Connection, Encino CA. Glasses, Claiborne. Hermès bag. Hermès, NYC, Palm Beach FL.

249: Watch at Cellini, NYC; Louis, Boston; Watch Works, Chicago; Joseph-Edwards Jewelers, Dallas; Raskin's Jewelers, Prescott AZ; Feldmar Watch Co., Los Angeles. Ring, Tone Vigeland at Artwear, NYC. Rayon shirt, Michael Kors, $245. Mid-May at Bergdorf Goodman.

250: Viscose jumpsuit also at Hirshleifer's Etc., Manhasset NY; Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Romanoff Boutiques, Coconut Grove and Bal Harbour FL; Linda Dresner, Birmingham MI; Maxfield, Los Angeles; Ralph Davies, San Francisco. Earrings, Tayla Baharal. Mishon Mishon, NYC; Zoe Coste, Houston; Ylang Ylang, Los Angeles. Watch at Macy's, Herald Square; May Company, Los Angeles. Donna Karan shoes.

251: Belts, *top to bottom:* First, $1200. Robert Lee Morris, NYC. Second, $215. Harriet Love, NYC; Weather Vane Two, Santa Monica CA. Third, to order at Robert Lee Morris, NYC. Fourth, $140. Off Broadway, NYC; Kapsiki, Boca Raton FL; Laise Adzer, Beverly Hills. Belt buckle, *right*, Canyon Trading Post. Polyamide shirt, Irie, $80. Charivari, NYC. Silk pants, Comme des Garçons by Rei Kawakubo, $395. Comme des Garçons, Soho NYC.

252: Top, see info. page 253. Rings, Lisa Jenks Limited. Barneys New York; Miki, Mill Valley and Burlingame CA

253: Wool top, Benetton, $43. At select Benetton stores. Cotton/rayon pants, Matsuda, $360. Matsuda Boutique, NYC; Romanoff Boutiques, Coconut Grove and Bal Harbour FL; Ultimo Ltd., Chicago; Maxfield, Los Angeles.

254: H20 cotton shirt, $38. Saks Fifth Avenue; Bullock's, Beverly Hills Center. Tights in hair, Easton International. Macy's, Herald Square.

255: Cotton polka-dot shirt, $82. Agnès B., NYC, Los Angeles. Hat, Pants And, NYC; Theodora, Chicago; Glitz, Los Angeles.

256: Ralph Lauren Roughwear cotton shirt, $49. Polo/Ralph Lauren, NYC. Hat, Ralph Lauren Hats. Bergdorf Goodman; Polo/Ralph Lauren, La Jolla CA. Steven Rosen Jewelry, Bloomingdale's; The Icing Georgetown, Washington DC; Chic, Hackensack NJ, Boca Raton FL, Los Angeles; Accente, Houston, Dallas.

257: Hat at Bergdorf Goodman; Stanley Korshak, Dallas; Neiman-Marcus, Los Angeles. Earrings at The Great Salt Marsh, NYC; Stanley Korshak, Dallas.

258: Necktie, Polo by Ralph Lauren

259: Cotton vests, $125 each. Cotton/polyester long johns, Canal Jean, NYC. Pocket scarf, Liberty of London. Necktie, Canal Jean. Pin, Kenneth Jay Lane

262: White shirt, pants also at Ultimo Ltd., Chicago; Fred Segal Melrose, Los Angeles.

263: Jacket and shirt at Theodore, Beverly Hills. Jacket at Ultimo Ltd., Chicago. Shirt at The Avenue, Omaha NE. Sweater, $180. Henry Lehr, Westport CT. Pants at At Ease on Sunset, South Miami FL. Necktie, Canal Jean, NYC. Scarf, The Honey Collection. Lord & Taylor; Jordan Marsh, Boston.

264: Belt, 5X5

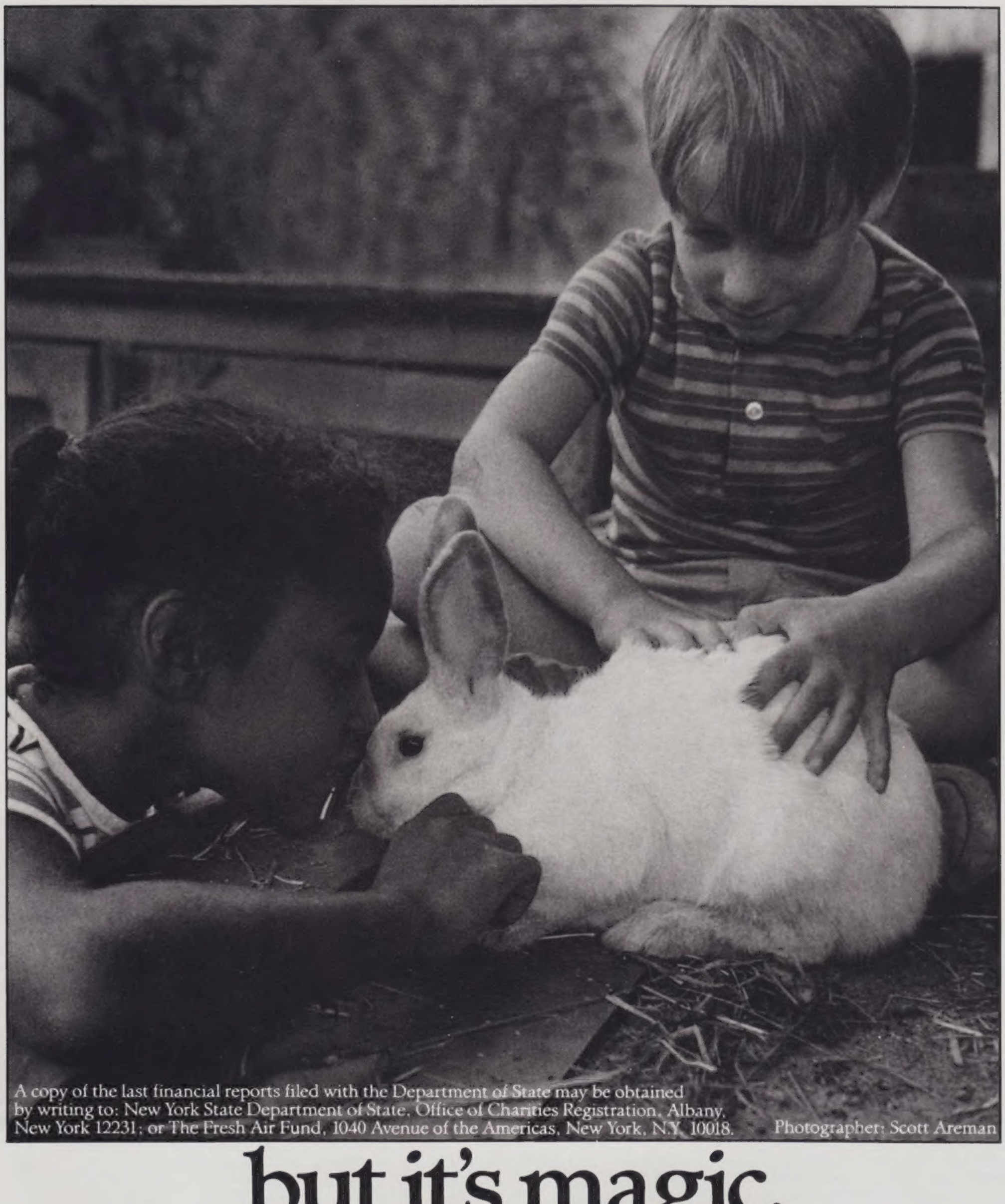
265: Top also at Molly b., Berkeley CA; Nelly Stallion, Seattle

266: Sweater at Henry Lehr, NYC. Necktie, Liberty of London, NYC, Chicago. Pocket square, Liberty of London, Ardmore PA.

267: Scarf at Liberty of London, NYC, Ardmore PA, Washington DC, Chicago. Boxers, for

(Continued on page 346)

It may not be pulling a rabbit out of a hat,



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FASHION INFORMATION

(Continued from page 344)

info. see page 264.

268-269: Leslie Samuel suit, $98. Barneys New York; Pompian, Chicago. . . . Di Laura Urbinati polyester/elastic suit, $150. Dianne B., NYC. . . . Carioca suit, $38. For stores, see info. page 275. . . . Di Laura Urbinati suit. For stores, see above.

271: *Left:* Speedo America, $40. Paragon Sporting Goods, NYC; Hawaiian Sailboards, Northport NY; Fashionette Swimsuit World, Chicago; Body Language, Minneapolis MN; McCully Bicycle and Sporting Goods, Honolulu; Nordstrom, Utah. Earrings, Kirks Folly. Macy's, Herald Square. *Right:* Andre Van Pier, $120. Lord & Taylor; Intrinsic, Chicago; Lina Lee, Beverly Hills. To order at Adaria, Birmingham MI. Earrings, Tacque.

272-273: Gottex. Liberty House of Hawaii. To order at Bergdorf Goodman. . . . Giorgio di Sant' Angelo. Barneys New York; Knit Wit, Philadelphia; Martha, Palm Beach and Bal Harbour FL; Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago; I. Magnin. . . . Diva Fashions. Horizontal, NYC and Westhampton NY; California Girl, Paramus NJ, King of Prussia PA; Loooies Place, Margate and Somers Point NJ; Pulse Sport, Boston; E. Martini, Charlotte NC; Kini Bikinis, North Miami FL; Atlanta Beach, Atlanta; Pilar's Beachwear, San Diego and Santa Monica CA; The Bikini Shop, Beverly Hills. Earrings, Nancy & Rise. Fortunoff, NYC and Westbury NY.

274: For suit, see store info. page 275. Caps at Lord & Taylor; Intrinsic, Chicago; Axio, San Francisco.

275: Suit at Ali-Kazam, NYC; Excess at Bayside, Miami FL; Lacy Lady, Marina Del Rey CA; Diane's, Manhattan Beach and Balboa Island CA; Molly Brown's, Balboa Peninsula CA; Fred Segal-Undercover, Santa Monica CA; La Plage by Kippys, La Jolla and Pacific Beach CA; Susan of Burlingame CA; Aricie, San Francisco. Swatch at Macy's, Herald Square; Macy's, San Francisco.

276-277: Swimsuit at Barneys New York; Knit Wit, Philadelphia; Martha, Palm Beach and Bal Harbour FL; Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago; Lina Lee, Beverly Hills. Sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Neiman-Marcus, Chicago; I. Magnin.

279: Shorts, $6. Canal Jean, NYC.

283: Hair, makeup: Cohl of Pipino-Buccheri.

286-287: Jacket, Romeo Gigli. Hair, Alain Monge. Makeup, Laura Mercier for Trish McEvoy.

288: Agnès B. sweater. Tights, Repetto. Hair, Alain Monge; makeup, Laura Mercier for Trish McEvoy.

289: *Inset:* Bustier, Jeune Europe Un/peu beaucoup. . . Passionnement. Bikini, Jeune Europe, NYC. Skirt, Agnès B. *Large photo:* Bustier and gloves, Saint Laurent Rive Gauche. Hair, Alain Monge; makeup, Laura Mercier for Trish McEvoy.

290: *Large photo:* McNay Art Museum, San Antonio; bequest of Marion Koogler McNay. *Small photo:* Le Musée Départemental du Prieuré, Saint Germain-en-Laye, France.

291: Réunion des Musées Nationaux, France.

292: Oviri: Réunion des Musées Nationaux, France; Picasso etude: Réunion des Musées Nationaux, France, © SPADEM.

293: National Gallery of Art, Washington DC, gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman.

294: Grooming, Wendy Sadd.

298: Hair, makeup: Joe Tannitti for Faces.

300-303: Hair, makeup: François Jover for Faces.

305: Hair, makeup: Stephen Rose for Faces.

314: Turnout also at Ruffles, Cedarhurst NY; Mary Chancis, Fort Lee NJ; Shauna Stein, Los Angeles; Champagne Taste, Sonoma CA; Ron Ross, Tarzana CA.

315: Turnout, for stores, see info. page 314.

316: Vicose/elastin dress also at Serenella, Boston.

317: Romper also at Lina Lee, Beverly Hills.

318: Luciano Soprani at Janet Brown, Port Washington NY; Romanoff Boutiques, Bal Harbour and Coconut Grove FL; Linda Dresner, Birmingham MI; Scarborough Fair, Glencoe IL. To order at Bonwit Teller, NYC. Whistle necklace, Jondell. Belt, Canyon Trading Post, Santa Fe NM. Bracelet, Cara Croninger. Artwear, NYC. . . . Mario Valentino silk/viscose top. Turnout at Mario Valentino Boutique, NYC. Tank at Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago. Earrings, Krasne Two. Joseph, Chicago. Belt, Esprit Accessories. Ring, Martha Sturdy, Canada. . . . Blassport by Bill Blass. Cotton by Fabricland. Dress at Bonwit Teller, New York; Nan Duskin, Philadelphia, Baltimore; Risk's, Charleston WV. . . . Frances Henaghan. Silk by Dupioni. Jumpsuit at Saks Fifth Avenue; Lillie Rubin-South & West; Jack Gleason Ltd., Denver; Harold Grant, Pasadena CA; I. Magnin. Earrings, Shibata. Artwear, NYC. Belt, Esprit Accessories.

319: Turnout at Bonwit Teller, NYC, Palm Beach and Bal Harbour FL; Nan Duskin, Philadelphia, Baltimore; Liberty House of Hawaii. Pants at Montaldo's; I. Magnin. Bracelets, Richard Stout Xccessories. Anita Martire, NYC.

320: Patricia Clyne at Saks Fifth Avenue; Toby Lerner, Philadelphia and Ardmore PA; At Ease On Sunset, South Miami FL; Ayla, Birmingham MI; The Gazebo, Dallas; Longhi, Maui HI. a.b.s. California at Lord & Taylor; Chas. A. Stevens, Chicago; Gantos, Grand Rapids MI. Bracelets, M&J Savitt. Bloomingdale's; M&J Savitt at Joseph, Chicago. Sandals, Donna Karan Shoes. . . . Gene Pressman and Lance Karesh for Basco at Lord & Taylor; Jordan Marsh, Boston; Woodward & Lothrop; Boston Store, Milwaukee WI. Ronaldus Shamask linen shirt, $250. Bergdorf Goodman; Carl Walker, Charlotte NC; Neiman-Marcus; Capriccio, Scottsdale AZ, La Jolla CA; Canfield's, Sacramento CA. Ralph Lauren Classics linen trousers, $178. Polo/Ralph Lauren, NYC, Greenwich CT, Beverly Hills. . . . Ronaldus Shamask shirt and pants (fabric, Telenei). Lord & Taylor; Saks Jandel; Neiman-Marcus; Tootsies, Houston; Frederick & Nelson, Seattle. Earrings, M&J Savitt. Belt, Robert Lee Morris, NYC. Esprit Footwear. . . . *Bottom right:* Earrings, Isaac Manevitz for Ben-Amun. Scarf, Echo Design Group. Belt, Robert Lee Morris, NYC. Bracelets, Hermès, NYC, Dallas, San Francisco.

321: Turnout at Macy's; Polo/Ralph Lauren, Greenwich CT, Beverly Hills; Filene's. Hat, Jay Lord Hatters. Belt, Polo Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC. Sandals, Prada, NYC.

322: Mary Jane Marcasiano at Betsey Bunky Nini, NYC; Ruth Kishline, Naples FL, Evansville IN; Magazine, Memphis; Weinstein's, New Orleans; Shoe and Clothing Collection, Encino CA. Earrings, Christina McCarthy. . . . Benetton jacket and trousers, Sisley body suit at select Benetton and Sisley stores. Earrings, Steve Vaubel. Mishon Mishon, NYC. Sunglasses, Sanford Hutton for Colors in Optics. Shoes, Diego Della Valle. . . Lobo by Pendleton, McAvoy Clothiers, Linwood NJ; Gabriel, Newburyport MA; Carmel Pendleton, Carmel CA. . . Go Silk for L'Zinger. Turnout, Go Silk Store, San Francisco. To order at Bergdorf Goodman. Shirt, Henry Lehr, Stamford and Westport CT; Perkins Shearer, Denver. Shorts, Knit Wit, Philadelphia; Mile High, North Miami Beach FL; Theodore, Beverly Hills. Belt, see info. page 326. . . . Byblos at Bergdorf Goodman (jacket to order); Mendelsohn, Philadelphia; Caron Cherry, Coconut Grove FL; Simi's, Sherman Oaks CA; Bacci's, British Columbia Canada. Sunglasses, My Optics. Watch, Cellini, NYC. Ring, Robert Lee Morris, NYC.

323: Dress at Macy's, Herald Square; Jordan Marsh, Boston; Ivey's, Charlotte NC; Marshall Field's; I. Magnin. Rings, Craft Caravan. Cuff, Tambaran Gallery, NYC. Belt, Robert Lee Morris, NYC.

324: Fabric at Tandler Textile, NYC. Viscose/acrylic top, $160. Bonwit Teller, Manhasset NY; Nan Duskin, Philadelphia, Baltimore; Gidding-Jenny, Cincinnati OH, Louisville KY; The Gazebo, Dallas. Cummerbund, Callaghan. Earrings, Paris Rome Express, NYC. Ring, Cara Croninger at Artwear, NYC.

325: Fabric at Tandler Textile, NYC. Belt, Ruza Creations. Bracelet, LeeHee. Style in the Round, Philadelphia PA; Out Of Hand, San Francisco.

326: Fabric at Rosen & Chadick, NYC; Fabrics Plus, Huntington and Garden City NY. Silk sweater, $250. Go Silk Store, San Francisco. To order at Bergdorf Goodman. Ring, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC, Washington DC.

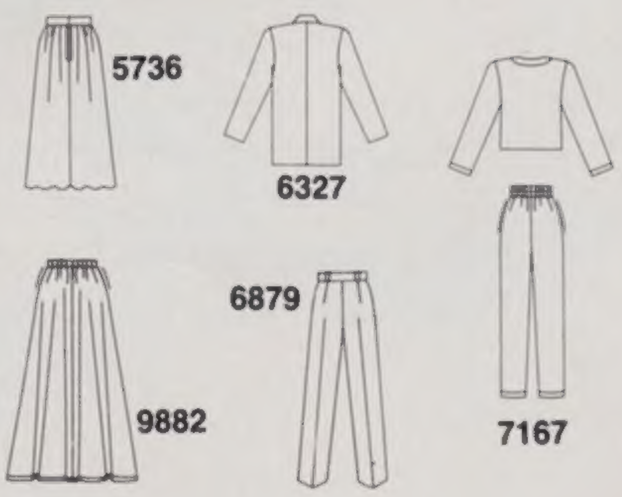
327: Stores, for fabrics see info. page 326. Jean Paul Gaultier polyamide/elastic shirt, $595. Hirshleifer's Etc., Manhasset NY. Alan Bilzerian, Boston and Worcester MA; Romanoff Boutiques, Coconut Grove and Bal Harbour FL; Ice, Los Angeles; Buffalo, Tarzana CA. To order at Bergdorf Goodman. Earrings, Tina Chow. Necklaces, LeeHee. One by One, NYC; Body, Los Angeles. Belt, see info. page 326.

330: Clothes, see page 258.
ALL PRICES APPROXIMATE.

Correction: In the March issue on pages 538-541, hair was styled by Gabriele Vigorelli. Hair styling on pages 542 and 543 was done by Peter Lawson for Don Suki, NY.

VOGUE PATTERNS *Back views, yardages, details, pages 324-327*

Pages 324-325. **Skirts:** Butterick Pattern #5736, View B. Sizes 8-18. Size 10: 5 yards 45" fabric (for two skirts). $4.95. Canada, $6.25. **Sewing tip:** Cut two identical skirts; hem one to knee length, and wear layered. **Jacket and pants:** Very Easy Very Vogue Pattern #7167. **Jacket:** Sizes 8-18. Size 10: 2½ yards 45" fabric. $6.95. Canada, $8.50. **Pants:** Sizes 8-18. Size 10: 3 yards 45" fabric. $6.95. Canada, $8.50. Pages 326-327. **Jacket:** Butterick Pattern #6327. Sizes 6-22. Size 10: 3⅝ yards 40" fabric. $4.75. Canada, $6.25. **Trousers:** Butterick Pattern #6879, View B. Sizes 6-22. Size 10: 2½ yards 40" fabric. $3.50. Canada, $4.25. **Skirt:** Very Easy Very Vogue Pattern #9882, View C. Sizes 6-24. Size 10: 4⅝ yards 40" fabric. $4.50. Canada, $5.50.



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